IN THIS ISSUE: **MUSIC OF THE REFORMATION Part II. The Influence of Palestrina** } **By Eugene Porter Knotts**

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NEW YORK, SATURDAY, APRIL 28, 1934

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EMANUEL FEUERMANN

Austrian Cellist, Will Make His First American Tour During the Season 1934–35

LA ARGENTINA

is welcomed to Cairo, Egypt, for appearances there. The Spanish dancer will make a country-wide tour of the United States and Canada next season. She has been absent from this country since 1931-32.

JOHN CHARLES THOMAS

as Tonio in Pagliacci. The American baritone sang this part for the first time at the Metropolitan Opera House at the past-season benefit performance on April 14.

SCROLL PRESENTED TO ARTURO TOSCANINI

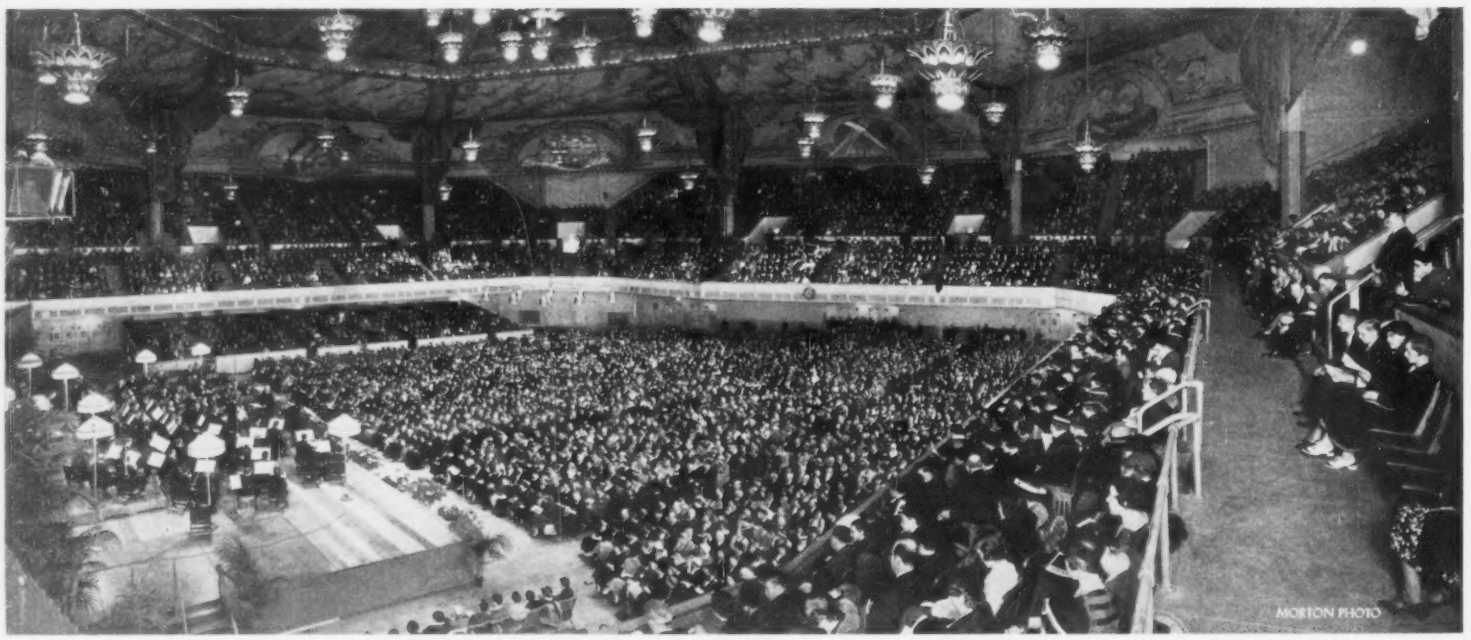
by the New York Philharmonic-Symphony Orchestra recently at his birthday banquet at the Hotel Astor, New York City. The scroll was designed by G. O. Harnisch, a member of the orchestra, and contains the signatures of all the men and women connected with the organization.

DONATO PARADISO,

New York vocal teacher, will present several of his pupils in an annual spring recital of operatic numbers on May 1.

ROBERT KISS,

artist-pupil of Louis Finton of Vienna and New York, is to give a recital at the Bronxville Women's Club, Bronxville, N. Y., on May 3, his fourth return engagement there. In 1927 Mr. Kiss won the Bamberger Scholarship, which entitled him to four years of piano instruction. He elected to continue with Mr. Finton, and has now been studying with this teacher for seven years. Other pupils of Mr. Finton have been playing in Europe and Australia during the past season. In addition to his musical activities, Mr. Kiss is a prize-winning tennis player.



YEHUDI MENUHIN

appeared with the San Francisco Symphony Orchestra, under Alfred Hertz, on April 8, at which time he played all the movements of three concertos, the Mozart Adelaide, Lalo's Symphonie Espagnole, and the Paganini in D major.

(See Inside Back Cover for Additional News Pictures)

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Moderns Battle Against Odds At Florence I.S.C.M. Festival

Hitlerite Germany Secedes—Italians Try to Steal the Show—Young Swede and Young Frenchman Contribute Only Two Good Novelties—Markevitch Psalm Causes Riot—Next Festival in Karlsbad—Internationalism at a Discount

By GISELA SELDEN-GOTH

FLORENCE.—The twelfth Festival of the International Society for Contemporary Music, which has just taken place here, differed materially and advantageously from its predecessors in the general atmosphere—which is more important than the success or failure of the single works which were performed. It was obvious that the local public, insofar as it comes into consideration at all, has made tremendous strides in its understanding of modern music since the previous international festivals that have taken place in Italy, namely in Venice in 1925 and in Siena in 1928. The Florentines to whom, ten years ago, Brahms' compositions were still *terra incognita*, have discovered their interest for the music of the *"novocento"*—the twentieth century—a name which is applied to every modern artistic activity here.

The halls were full; the public's participation, either in approval or disapproval, equally lively. Such participation, indeed, produces the atmosphere which justifies the *raison d'être* of these annual assemblages, all the more since they involve much effort and sacrifice on the part of the national sections as well as every single participant these days. However valuable the personal contact and direct exchange of ideas between the musicians themselves may be, new music should not be written and performed exclusively for the purpose of professional discussion and—mostly—detraction.

ITALIANS PROVIDE SUGAR-COATING TO INTERNATIONAL PILL

The audiences at this festival were, it is true, not overburdened with the labor which the unprepared listening to new music implies. Of the five evenings on which two orchestral and three chamber music concerts took place, the Italian section had appropriated two, by virtue of their rights as hosts. They wanted to give to their foreign colleagues an exhaustive review of their own creative activity in the field of instrumental music. The Italians are proud of the progress which their instrumental music has made since the beginning of the much-advertised *"novocento,"* after long periods of sterility. They are equally proud of the appreciation which they enjoy at home, thanks to the strong support of the Fascist régime, and abroad by reason of their outspoken "Italianism" and their supposed freedom from foreign influences.

This independence may be disputed; the intellectual autarchy of Italy is not so strongly fortified but that the influences of Strauss, Debussy, Stravinsky, etc., might not penetrate it. Nevertheless, it cannot be denied that the works of Casella, Malipiero, Respighi, Pizzetti, and one member of the younger generation, Castelnuovo-Tedesco—in other words, the "Big Five"—dominate most of the domestic concert programs, and have found their way to all those foreign countries where modern music is being cultivated.

INTERNATIONALISM LIMITED

But one cannot approve without reserve a policy which absorbs a part of the limited means and powers of the I. S. C. M. for the purpose of performing whole series of works by already successful musicians of any one nationality. The Czechoslovaks were the first national section who, as "host," introduced this custom; it would be a pity if the custom became a permanent tradition in a society whose name comprises the words "international" and "new."

International new music, then, had altogether three evenings with eighteen works at its disposal. Musicians from France, England, Austria, Hungary, Czechoslovakia, Yugoslavia, Denmark, Sweden, Russia and Switzerland presented their products. Besides these, a young German refugee, Rudolf Holzmann, was frankly and pertinently described on the program as an "independent German"—a phrase which aroused much notice and comment.

GERMANY SECEDES

German was spoken, perhaps, not less than at previous international music festivals, but those who used it as their mother tongue came from Paris, or Prague, or Amsterdam, or Strasbourg, or other places of refuge, and they had much to tell each other about their ruined careers and the new life that has to be painfully reconstructed on foreign soil. The true German of today remained away from this gathering; the Society had to register the disaffiliation, or rather the complete liquidation, of the German section, once the most active and important of all. Autarchy, closed boundaries and hatred limit the activities of musicians everywhere, and German artists here lifted their voices in a vain appeal to the intellectuals of all countries to rise against the suppression of the spiritual and economic liberty of the artist. In the midst of the most stimulating hours at Florence, no one could forget that the world of today is torn by horrible dissonances which no international congress is capable of resolving in harmony.

A THIN HARVEST

As for the works that were performed, I have already indicated that the program was rather thin. The harvest of good new music—music that one would like to hear a second time—was even thinner. It is curious how heavily and rigidly the young people of today compose, no matter what their nationality; how little they know what to do with their ideas, if they have any; how they lack self-criticism, writing down whatever runs through their pens; and how they search for unusual combinations of instru-

(*Continued on page 24*)

Walter Leads Opera in Vienna After Twenty-Two Years' Lapse

Brilliantly Restores Masked Ball—Other Gala Performances to Follow with Giannini, Gigli, Chaliapin—Bachaus Celebrates Fiftieth Birthday with Beethoven Program—Haydn's Seasons wth Elisabeth Schumann—Feuermann's Colossal Success

By ANATOL RAPOPORT

VIENNA.—Bruno Walter has appeared at the conductor's desk of the Vienna State Opera for the first time after twenty-two years. Verdi's Masked Ball was his choice. Although this opera always remained in the repertoire of the house, nevertheless its new production under the guidance of Bruno Walter may be spoken of with assurance as a restoration, so refreshing was his influence. Most of the abundant applause came not at the end of each act but at the beginning, as Walter passed through the pit to the desk. Walter's principle of "producing every work as if it is played for the first time" had been applied to the fullest extent.

There was also very much unmasking in this Masked Ball: beauties of the middle-Verdi score, which might easily rank with the glories of the late Verdi, came into the limelight one by one. Beginning with the shy *pizzicati* of the introduction, through the warm-flowing love melodies of the first act, through the uncanny fortune-telling scene, up to the powerful dramatic climaxes under the gallows and the sardonic jeering chorus, pianissimo, behind the scenes, Walter's baton was felt by the artists, the chorus, the orchestra, and the audience. Freshness and elegance beamed from this repolished, renovated performance.

A FIRST-RATE CAST

Above it all stood Walter's personality. He was supported by a first-class cast, with Herr Pataky and Frau Nemeth as the chief pair, the lively coloratura of Adele Kern singing Oscar, the page, Rosette Anday as the fortune-teller, meeting all the requirements of this difficult rôle and rivaled in the second performance by the rich alto of the young Enid Szantho. On the other hand, neither Herr Sved of Budapest nor Herr Schipper of this city were convincing enough in the rôle of René. We could not help missing Alfred Jerger's noble baritone.

Special recognition is due Margaret Wallman, whose ballet, avoiding every banality, not without stressing the irony and play of fate in this drama, provided an effective background for the events of the last act leading up to the tragic *dénouement*. For once the Page did not lie when he announced "a masked ball, brilliant and gaudy."

GIANNINI, GIGLI, CHALIAPIN TO SING

And now we may look forward with joyful anticipation to the next events of prime importance at the State Opera. Bruno Walter is to lead Tristan and Isolde. He will also restore Tschaikowsky's Eugen Onegin. Ponchielli's Gioconda is in prospect here for the first time. Among the notable guests to appear soon will be Dusolina Giannini (Carmen, Aida and Madama Butterfly), Beniamino Gigli, and Chaliapin (Boris Godounoff and Faust).

Bruno Walter's triumph was not limited to the opera house. In the great Musikverein Hall, leading the Vienna Philharmonic Orchestra in the most brilliant pieces of its repertoire, Schubert's great C major and Haydn's B flat major symphonies, Walter was enthusiastically acclaimed. A symphonic poem, new to Vienna, Janacek's Taras Bulba, made an excellent impression with its compact form, absence of triteness and dramatic power.

BACHAUS AT FIFTY

Wilhelm Bachaus celebrated his fiftieth birthday by giving a Beethoven recital which was one of the few completely sold-out concerts of the season. The great German pianist exhibited a technic of rare elegance and flexibility, perfect control of nuance and pithy interpretation. The two first sonatas Bachaus played (Pathétique and the C sharp minor) were the best. The problem of making the somewhat trivial last movement of the Pathétique (compared with the main body of the work) presentable was admirably solved by accelerating the tempo and playing the movement as a *quasi scherzo*, thus creating the impression that the real last movement was never written. The last movement of the C sharp minor sonata thrilled with its neat *sforzati* and rumbling basses. The Waldstein was less interesting, but the Hammerklavier impressed every one as a great feat.

The next evening the same hall was packed to capacity again, including additional seats on the stage. Bronislaw Hubermann appeared for the third time this season, again with orchestra, this time the Philharmonic, conducted with authority and precision by Paul Breisach, formerly of the Städtische Oper, Berlin. To describe the feeling of the Viennese toward Hubermann, affection is a better word than reverence. It seems that he reciprocates the feeling, for one never notices the "superior" attitude of the artist in him, no trait of a mannerism, no exhibition of any sort. Hubermann knows apparently that his Viennese audience is quite familiar with all of his virtues, so that he does not have to "sell" these virtues to them. And it is always great music that he chooses, Beethoven's concerto, Mendelssohn's concerto, etc.

THE SACRED MUSIC SEASON

The oratorio and sacred music in general are booming, as is usual at the Easter season. Most of the work lies on the shoulders of Prof. Oswald Kabasta. Within a short period this conductor led the Singverein and the Vienna Symphony Orchestra through three tremendous works.

Beethoven's ninth symphony is one of the most frequent performances in Vienna. One could not help noticing a lack of rehearsals, even if one forgave willingly this overworked leader, who is at the same time director of the radio company and professor at the State Academy.

(*Continued on page 24*)

Vienna Festival To Be Cancelled?

VIENNA.—There is a well-founded rumor that there will be no Festival Weeks in Vienna this June, on account of financial difficulties. A. R.

Klemperer Will Conduct N.Y. Philharmonic

German Conductor Engaged for Guest Appearances in East Next Season—Closes Season with Los Angeles Aggregation

LOS ANGELES.—Otto Klemperer has signed contracts to conduct the New York Philharmonic for four weeks next October and the Philadelphia Orchestra for seven consecutive weeks in January and February.

Klemperer climaxed an artistically and financially vital season of the Los Angeles Philharmonic Orchestra with three sold-out performances of Beethoven's ninth symphony. Many people were turned away each time. William Andrews Clark, founder-sponsor of the orchestra, shared ovations, as did John Smallman, whose Oratorio Society participated in profoundly stirring performances. The solo quartet comprised Zaruhi Elmassian, Elizabeth Vermeulen, Hardesty Johnson and Tudor Williams.

Klemperer has gone to act as guest conductor this summer in Vienna, Budapest, Warsaw, Moscow, Milan and Paris. Efforts are being made to secure his presence here next winter.

Season ticket sales for the Hollywood Bowl season, undertaken coöperatively by the Los Angeles Philharmonic personnel, are distinctly encouraging B. D. U.

Sir Walford Davies Created King's New Music Master

LONDON.—Sir Walford Davies, organist, choirmaster and composer, has been appointed "Master of the Music to His Majesty" in succession to Sir Edward Elgar, who bore the title Master of the King's Musick. It appears that the new title intentionally avoids the archaic form. The office is largely honorary and advisory but not without importance, and carries great prestige. From Edward IV (1461-83) to Edward VII the kings of England had their own band, and under the Restoration kings the office of Master was anything but a sinecure. The band was reorganized by the Prince Consort in Queen Victoria's reign, but the state concerts fell into abeyance under Edward VII.

Sir Walford Davies, who is sixty-four, began his career as chorister of St. George's Chapel, Windsor Castle, of which he later (1927) became organist. He studied composition at the Royal College of Music, was made professor of counterpoint there and in 1919 professor of music in the University of Wales. He is a productive composer, the best known of his works being the oratorio Everyman, which he wrote for the Leeds Festival of 1904. His knighthood dates from 1922. Through his analytical lectures, given regularly on the radio (B.B.C.), he has become perhaps the most widely known musician of Great Britain. C. S.

Nazi Government Annexes Berlin Municipal Opera

BERLIN.—Berlin's Municipal Opera has been taken over by the Reich government and its name changed from Städtische Oper (Municipal Opera) to Deutsches Opernhaus, which was its original name. The Opera will be managed by the Ministry of Propaganda, represented by Kammersänger Wilhelm Rode, well-known interpreter of baritone rôles. Rode first appeared here in 1923, after having been connected with the operas in Breslau, Stuttgart and Munich, but it was not until 1932 that he became a permanent member of the Berlin house. F. P.

Malcolm Sargent Recovered

LONDON.—Dr. Malcolm Sargent, conductor of the Courtauld-Sargent Concerts, the Robert Mayer Children's Concerts and the Royal Choral Society, who has had six months' convalescence in Switzerland after a serious tubercular disease, has returned to London. It is stated that he has completely recovered and will be able to resume his various activities next autumn. He was wildly cheered at a concert of the Royal Choral Society in the Albert Hall when his presence was discovered. C. S.

Former Steinway Man Turns Impresario

BERLIN.—Max R. Müller, for many years director of the concert department of Steinway and Sons in Berlin, has been appointed business manager of the firm of Hermann Wolff and Co., concert managers (formerly Wolff and Sachs) of Berlin. F. P.

MUSIC OF THE REFORMATION

Part II: The Influence of Palestrina

By EUGENE PORTER KNOTTS

IN ITALY, during the period of the Reformation, there developed and grew to prominence two great schools of music. One was in Rome, the other in Venice. The Venetian exercised an important influence on the development of music in Protestant Germany culminating in Johann Sebastian Bach. The Roman School, however, established a definite style for Catholic liturgical music. The development of music begun in the Venetian School has been continuous to this day, and is still going on. The style or form for Catholic liturgical music created by the Roman School has remained the same and is the basis of all true Catholic liturgical music.

The two Italian Schools were founded before the advent of Martin Luther. Before the Reformation, however, they were secondary to, and decidedly influenced by the Flemish or Netherlands School. The Flemish School was noted for its development of polyphonic counterpoint. Contrapuntal music, in the years just preceding Luther's movement for church reform, and during the decadence of the Netherlands style, became so complex, intricate and without harmonic melody that it lacked in beauty, power of expression, and even religious feeling. Music became almost a puzzle; it was said that some of the polyphonic contrapuntal compositions of the day could be played backward as easily as forward and would produce as pleasing an effect. There came to be little difference between the liturgical music of the church and secular music, except in text. Indeed, quite frequently secular melodies were used for the liturgical chants and plainsongs and because of the complexities of the music the secular words could be sung without detection.

The movement begun by Martin Luther was at first intended only to bring about a reform of conditions within the Catholic Church. It soon became evident, however, that this movement for reform was to divide the Church into two great Christian bodies. The new group were called Protestants, because they protested against certain actions, laws, conditions and communications of the Church. As a result of these protestations the Catholic leaders were forced to call a council to enact new reforms. The Council of Trent was a direct result of the Reformation movement of Martin Luther. This council was the most important synod of the Catholic Church and did a great, good and lasting service to its sponsors, almost rebuilding the whole foundation of the Catholic Church.

Musical Decisions of the Council of Trent

To the matter of liturgical music a comparatively small amount of time or importance was given. Though serious consideration was at one time devoted to the entire withdrawal of music from the liturgy of the Church, this did not meet with success. It was finally decided that a small group of Masses should be heard in order to determine what type or style of composition was most suited to the liturgy of the Church. Among the group was Palestrina's Mass of Pope Marcellus, which met with unanimous approval. The Council thereupon established the style and manner of composition as used by Palestrina in this particular mass, to be suitable for the liturgy of the Church. The "Palestrina style" thus became the highest example of church music.

GIOVANNI PIERLUIGI DA PALESTRINA,

outstanding composer of the Roman vocal polyphonic school, whose works set the style for Catholic Church music.

V. Voc:
Non moriar sed vivam & narrabo opera Dñi, sed vi: & nar: opera Dñi
Cum da mihi mori morte pia & placida, damim:mo: pia & placida.
mini;
cida.
MICHAEL PRAETORIUS Creutzb. Thur. quod DUCEM BRUNSVIG. Organ. et Chori Music. Magister. Ao. ætat. XXXV. CHRI. CIↃ. IↃC. IVX. F. I. A.
Me quatiunt pœnæ, sed opem fers CHRISTE vocanti,
Gratia quod me humilem reddis, & addis opem.
Me IOVA castigat, necis haud tamen obrit umbra,
Gaudeo quod Dominus me premit atq; levat.
Cui chorus assurgit Musarum & Musica tota,
Hac Michaël Prætor Musicus est facie.

MICHAEL PRAETORIUS,

composer of the Musae Sioniae, a collection of 1,244 German psalms and songs for use in the church, and one of the important musical theorists of the seventeenth century.

Any man and his work placed in so high a position by such an august and important body as the Council of Trent would be most certain to receive extraordinary attention and acclaim. It was not that Palestrina's music on the whole was better than that of certain other eminent composers, but that this one composition excelled in liturgical propriety the others selected to be heard. Many of Palestina's earlier works would have been wholly unsuited for the purpose, as he was an assiduous and enthusiastic student of the music of the Flemish School and followed many of their precepts. Perhaps it was the development of an intense sense of spirituality which caused Palestrina during his middle years to begin to discard the manner of the Flemish School for a more severe and somewhat inflexible type of composition.

The decision of the Council of Trent in favor of the Palestrina Mass firmly established the composer as the greatest master of the Roman School. The result has been that today Palestrina is considered the leading composer of Catholic liturgical music of all time. Perhaps it is unfortunate that the limits established by the Council should have been so strictly laid down, for out of the "Palestrina style" there might have been developed a grand form or style of liturgical composition unknown to us today.

Palestrina's Example Widely Imitated

The approval given to the Roman School caused a greater spirit of rivalry between the Roman and Venetian composers than had before existed. The Venetian School accepted the precedent of the "Palestrina style," but endeavored to adapt the polyphonic contrapuntal manner of the Flemish School to liturgical use. This adaptation never met with approval by the Catholic Church.

The approved music of Palestrina is impersonal and unsensational. It is, however, intensely spiritual and profoundly devout music, demanding much subtlety of expression for effective interpretation. The melodies are always of a devotional nature, even in those compositions whose texts are an expression of joy. It is pure music, powerful and lofty. It is well balanced, noble, logical. In Palestrina's works perfection in vocal counterpoint is reached, though the chording is always plain and the structure simple.

The influence of Palestrina was felt to some extent throughout England, Germany, France and Spain. In Germany, however, Palestrina made no outstanding impression. There the chorale flourished and developed into a grand form of congregational expression in worship. The chorales during the Reformation were strong and rugged in character. It is evident, nevertheless, that some composers of the time felt the influence of Palestrina. The chorales of Michael Praetorius are good examples of the influence of the Roman master in Germany; some of Johann Crüger's chorales also show traces of the "Palestrina style." The works of Bartholomäus Gesius, who wrote especially for the Lutheran liturgy, reveal a decided leaning toward the polyphonic manner of this composer. Germany was, however, most influenced by the Venetian School, which continued to develop the intricate polyphonic counterpoint of the Netherlands composers, though along simpler lines. Too, the schism between the Protestants and Catholics became wider and sent many musicians to the Venetian School who might otherwise have gone to Rome.

Vittoria and the Spanish School

In Spain Palestrina was accepted without reservation by the Catholic clergy. This was due to the fact that the musician agreed with the Spanish Bishops and Cardinals that the limits of liturgical music should perhaps be more severe than those laid down by the Council of Trent. The influence in Spain was reciprocal. Tomas Luis de Victoria (Vittoria), a contemporary and friend of Palestrina, is considered by many as his equal. Many of his works display a striking resemblance to those of Palestrina, though Vittoria's music has a greater warmth of devotional feeling. His works constitute the crowning achievement of the Spanish liturgical school. Another Spanish composer who came under the tutelage of Palestrina was Francisco Guerrero, who was also an ardent student of Morales' music. Notable figures in the Church music of Spain are many, important contributions having been made by the Catalonian school.

France, being a Catholic nation, adopted Palestrina's music without reserve. The small group of Protestants in France and western Switzerland also accepted this composer's manner, perhaps unknowingly. The introduction of the "Palestrina style" to the French Protestants was largely the work of Louis Bourgeois, about whom little is known, except for his association with the growth of the Genevan Psalter. His name is attached to many of the works found in the various editions of the Psalter, but there are indications that he plagiarized at least some of the tunes. Today the authorship of the Bourgeois tunes in the Genevan Psalter is attributed to several musicians, including Palestrina, Franc, Claude Goudimel (with whom Palestrina at one time studied) and Claudin le Jeune. At any rate, the melodies show a decided similarity to the music of the Roman School. Whether or not Bourgeois was right or wrong in attaching his name to them, he did a good work in bringing to the Protestants some of the best of the pure music from this rich fount.

The Genevan Psalter Introduced to England

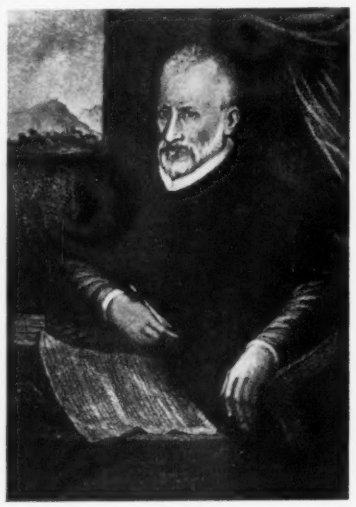
With the introduction of the Genevan Psalter to England the tunes of Bourgeois became popular there. Many of them are still to be found in English hymnals of today. While Palestrina himself came in contact with but one or two English composers, his music through the mediums of Bourgeois' Genevan Psalters and the Catholic Church found vogue with the English musicians. The Genevan Psalters firmly established the type of tunes to be used in the English Psalters. A comparison of the tunes found in Day's Psalter (1563), Damon's Psalter (1579), Este's Psalter (1592), the Scottish Psalter of 1635 and Playford's Psalms (1671) shows a great similarity to those in the Genevan Psalter and to the Palestrina style.

In England at the time of the Council of Trent Thomas Tallis had already established a style for liturgical music somewhat resembling that of the Roman School although Tudor music has independent modal qualities that mark it as individual. Tallis and Palestrina thus became the influential factors in English music during the Reformation. William Byrd, being a Catholic, wrote for the Latin rites of the Church as magnificently as Palestrina; as also did John Dowland. It might be said that Byrd was the culmination of the Tudor School in England as Victoria was in Spain. Orlando Gibbons, another English composer of the period, was undoubtedly influenced by Byrd as well as by Palestrina and Tallis. Many of Gibbon's hymn tunes are still in use today and are fine examples of the music of Protestant England.

Italy as the Center of Polyphonic Style

Of course it was in Italy that Palestrina exercised his greatest influence, especially among the musicians of his country. The rivalry between the Roman and Venetian Schools brought musicians from all over Europe to these cities for study. In Rome a school was founded by Giovanni Maria Nanini, who had been a pupil of Palestrina.

(*Continued on page* 19)



PALESTRINA, FROM A CONTEMPORARY PAINTING,

portraying the celebrated composer to the Papal Chapel at work on one of his masses.

Thompson Symphony Receives Initial Boston Presentation

Koussevitzky Includes American Work in Program of Orchestra—Fiedler Leads MacDowell Club Ensembles—Bloch Sacred Service in Local Première—Emy-Lou Biedenharn Delights in Recital

BOSTON.—In the presence of the composer and of audiences which applauded with enthusiasm, Randall Thompson's second symphony was given its first Boston performance by the Boston Symphony Orchestra under Dr. Serge Koussevitzky on April 13 and 14. The reception accorded the symphony and the composer was particularly gratifying because Boston has been a sort of second home for him.

The other numbers of a program which did not have a dull spot were the incidental music of Beethoven to Goethe's Egmont; Prokofieff's Sept, ils sont sept; The Rio Grande by Constant Lambert; and the ballet music from Borodin's Prince Igor. In such a program, with numerous soloists and chorus, Dr. Koussevitzky and his orchestra were on their mettle from start to finish.

Olga Averino, soprano, sang beautifully the two songs of Claerchen from the Egmont music, and Richard Hale delivered expressively and dramatically excerpts from the drama. In the wild incantation of Prokofieff the ungrateful and difficult solo tenor part was entrusted to Charles Stratton, who achieved much success. The piano solo of Rio Grande was brilliantly played by Jesús María Sanromá. Marie Murray sang the solo contralto part for the matinee performance, but an indisposition prevented her from appearing at the evening presentation, when Adelle Alberts, a soprano, who had never sung the rôle, did an excellent job at an hour's notice.

The choral parts of the Prokofieff, Lambert and Borodin numbers were excellently delivered by the Cecilia Society Chorus, trained by Arthur Fiedler.

Fiedler Wins Laurels with MacDowell Club

Mr. Fiedler is also to be congratulated on the remarkable showing of the MacDowell Club Orchestra in its concert on April 13, when it joined forces with the Club Chorus. Mr. Fiedler's authoritative conducting achieved admirable results in a program that included numbers by Bach and Massenet, the Beethoven first symphony, the Mozart concerto for flute and harp, and two works in which the chorus (trained by William Ellis Weston) joined—Brahms' Ave Maria and Loeffler's By the Rivers of Babylon. The tremendous advance the orchestra has made was especially evident in the performance of the symphony. The soloists in the concerto were Elizabeth Norcross Allen, harpist, and George Madsen, flutist; and in the work of Loeffler they were joined by Mr. Weston at the organ, Joseph Zimbler, a fine cellist, and Robert Kelly, flutist. A large audience responded more than cordially.

Harvard-Radcliffe Forces Under Woodworth

Led by G. Wallace Woodworth, the Harvard Glee Club and Radcliffe Choral Society presented a program of exceptional musical interest before a large and responsive audience at Symphony Hall on April 15. Beginning with two of Mozart's Freemason Choruses, in one of which Joseph Lautner was the tenor soloist, the singers proceeded to Randall Thompson's Horatian ode, O fons Bandusiae, Loeffler's By the Rivers of Babylon, John Brown's Song by the young American, Robert Delaney, Brahms' Song of the Fates, Beethoven's Elegiac Song, and Bach's cantata, Nun ist das Heil.

Mr. Woodworth proved not only his ingenuity and taste as a program-maker but also his ability as competent conductor and impassioned interpreter. More than the usual choral conductor he handled with skill the orchestra, which was a large body of Boston Symphony men.

Bloch Sacred Service Presented

Of interest out of the ordinary, and not in the conventional concert-hall setting, was the first New England performance of the Ernest Bloch Sacred Service at the Temple Israel Meeting House on April 15. The performance, under the zealous leadership of Henry Gideon, was, despite the excellent singing of the small chorus and some of the solo work, not of professional standard. For one thing, the accompaniment was a mere organ and piano. Nevertheless Mr. Gideon's heroic efforts resulted in at least a partial appreciation, on the part of the listeners, of the beauties of Bloch's score. Theo Carreiro sang the all-important rôle of the cantor. The behavior of the large audience seemed to indicate that it sensed its debt to Mr. Gideon and his valiant performers.

Emy-Lou Biedenharn Wins Favor

Emy-Lou Biedenharn, contralto, made a most favorable impression at her Boston début in Jordan Hall on April 12. Her program, which was taxing as well as interestingly arranged, included a group of lieder by Schubert, Beethoven's In questa tomba oscura, an aria from Gluck's Alceste, and numbers by Peter Cornelius, Arnold Mendlessohn, John Alden Carpenter, Carl Engel and others. A cordial audience applauded Miss Biedenharn for her big voice, of opulent resource, her intelligence and discriminating taste and sense of style, for her fervid interpretations and for the poise and restraint which accompanied her most dramatic essays. The pleasure of her singing was notably enhanced, to the listening ear, by the accompaniments of Coenraad V. Bos.

Chardons Complete Beethoven Quartet Cycle

The Chardon String Quartet, composed of Norbert Lauga, Clarence Knudson, Jean Cauhape, and Yves Chardon, completed its cycle of Beethoven quartets (the first in Boston in many years) on April 12, when the A minor, op. 132, B flat major, op. 133 (Grosse Fuge) and F major, op. 135 were played to an attentive and eager audience. The Longy School of Music, which sponsored the cycle, announces another series of seven concerts for next year, when on certain occasions the Chardons will be joined by wind instrumentalists.

Other News

Other recent concerts were given by Wallace Thompson, tenor, who, accompanied by Doris Dandridge-Harris, sang a representative program at Steinert Hall on April 15; and by the People's Choral Union, conducted by Francis Findlay, at Jordan Hall on April 16, when the chorus sang various oratorio selections. The soloists were Wilma Sohet, soprano, Rulon Robison, tenor, and Harry Newcombe, bass. Reginald Boardman was the pianist; Leland Arnold, the organist. . . . Miriam Winslow and her Dancers gave an elaborate program for the third Saturday morning presentation at the Fine Arts Theatre on April 14. Mary Campbell was at the piano. . . . Gladys Elizabeth Gleason, of Jerome, Idaho, was awarded the Mason and Hamlin prize grand piano at the twenty-fifth annual competition of the New England Conservatory of Music on April 18. The judges were Serge Koussevitzky, Sigismond Stojowski and Olin Downes. Honorable mention was awarded to Marguerite Sherwin of Fall River, Mass.

M. S.

Ormandy and Gabrilowitsch Conduct Orchestral Events in Minneapolis

Grete Stueckgold Heard in Recital by Enthusiastic Audience—Apollo Club Offers Final Event

MINNEAPOLIS, MINN.—The fifteenth concert of the Minneapolis Symphony Orchestra, on April 6 in Northrop Auditorium, was severely symphonic. The Academic Festival Overture and Variations on a Theme of Josef Haydn by Brahms, and symphony No. 7 by Bruckner were played. Immediately after the intermission, Eugene Ormandy briefly explained the Bruckner opus and followed this with an unforced, straightforward exposition of this seldom heard composition. Both conductor and orchestra excelled, however, in the Variations by Brahms; their combined craftsmanship equalled that of the composer.

The April 10 request program was a smattering of many things, from César Franck's symphony in D minor through short pieces by Rachmaninoff, Rubinstein, Elgar, Smetana, Massenet to Ravel's Bolero. Mr. Ormandy continues to miss the somber serenity of this symphony, but he substitutes effectively a tragic sonority, convincing and highly perfected. The short numbers were interpreted with sensitive regard for changing tone treatment and rhythmic variety. Harold Ayres, concertmaster, and Jascha Schwarzmann, principal cellist, were heard in solos. Mr. Ormandy responded to many recalls.

University Course Concluded

The final concert on the University of Minnesota Artists Course on April 10, introduced Grete Stueckgold to a Minneapolis audience. The English portion of the program, faultless English, was devoted to Handel, Haydn, Arne and Mozart. Four Schubert songs followed; Der Wegweiser emerged from this group as the most superbly contrived bit of lyric drama of the evening. Hugo Wolf and Richard Strauss, each with two songs, and Ritorna vincitor from Verdi's Aida completed the program. Encores were added, enthusiasm prevailed, and the singer received a hearty welcome. Every legitimate device of tone and diction is at the command of this royal interpretative artist. Celius Dougherty furnished able but reticent accompaniments.

Gabrilowitsch Is Baton Visitor

The sixteenth Sunday concert of the Minneapolis Symphony Orchestra, on April 15, was conducted by Ossip Gabrilowitsch. In spite of two symphonies, Beethoven's No. 5 and Schubert's No. 8, a large audience greeted the first guest conductor of the season. The Roman Carnival overture by Berlioz and Les Preludes by Liszt balanced the program. If secret traditions have been handed down by the conducting fraternity from the days of Beethoven, this conductor knows them, for notwithstanding stories of fate knocking, or Napoleon, his reading of Beethoven's symphony moved along a plane superior to that in which man moves, free or bond, crowned or uncrowned. Mr. Gabrilowitsch achieved an unusual interpretation of the Schubert Unfinished Symphony. Frequent performances and light opera travesty have given this work a commonplace flavor which the conductor deftly removed with a delicate pianissimo and several significant retards. The audience appreciated it fully, responded to it eagerly, and insisted upon recalling the eminent conductor again and again.

The third annual concert of the Cecelian Singers under the direction of Mrs. H. A. Patterson was given in Northrop Auditorium on April 13, the Minneapolis Symphony Orchestra under the direction of Paul Lemay assisting. The eighty women of the organization were costumed in a neutral gray robe which through lighting and gesture is intended to assist in the interpretation of the songs. The singing of this group does not need stage effects to enhance its artistic value; Mrs. Patterson is always gaining a better balance and ensemble. An amazing array of excellent soloists varied the program: Grace Podoloff, Ruth Schaefer, Ann Gallogly, Agnes Teasdale, Helen Cook, Marion Reed, Claudia Sether and Grace

(Continued on page 23)

Merry Mount Performed in Rochester Visit of Metropolitan Opera Forces

Howard Hanson, Composer, Is Present at Production of Work Dedicated to the Late George Eastman—Cadman, Skilton and White Compositions Played by Local Orchestra

ROCHESTER, N. Y.—One of the most brilliant events of Rochester's musical season was the production here of Dr. Hanson's Merry Mount by the Metropolitan Opera Company. The cast was the same as that of the New York première with one exception. The rôle of Lady Marigold was sung by Leonora Corona. Outstanding, from both a dramatic and vocal point of view was the excellent portrayal of the sex-crazed clergyman, Wrestling Bradford, by Lawrence Tibbett. It was a vital, realistic characterization which dominated the whole opera. Miss Corona's conception of Lady Marigold was well-drawn. Louis D' Angelo drew much praise for his fine work as Praise-God Tewke.

It was a gala occasion—a true homecoming for Merry Mount—and a capacity audience cheered Dr. Hanson and recalled him many times. It was significant that the opera, dedicated to the late George Eastman, should be performed in the great theatre which he gave to the city of Rochester.

Easter Music Presented

The Easter season brought several sacred works to Rochester audiences. Stainer's Crucifixion was presented by the Rochester Civic Orchestra and Chorus; Bach's St. Matthew Passion was sung by the choir of St. Paul's Episcopal Church under the direction of Harold Gleason; and Irvine McHose conducted his Brick Church choir in Bach's cantata, Christ Lay in Death's Dark Prison. Franck's Beatitudes were performed by the Eastman School Chorus and Orchestra with Louise Tobey, Clarice Spencer, Dorothy Pfeffer, Carl Senne, Sidney Carlson, Paul Oncley, Michael Vacanti and Frederick Tooley as soloists. Herman Genhart conducted.

American Works by Philharmonic

A concert of orchestra compositions by American composers was played by the Rochester Philharmonic under Dr. Hanson's baton. A first performance of Skilton's overture opened the program. The overture displayed good workmanship, but was built on rather academic ideas. Cadman's Dark Dancers of the Mardi Gras aroused enthusiasm. Paul White's symphony was given a premier audition. It is well-written, and logically developed from interesting themes. Also included on the program were Deems Taylor's Circus Days suite and Griffes' Poem for flute and orchestra.

Civic Opera Stages Pinafore

The Rochester Civic Opera Company staged Pinafore as its last production of the season. Richard Halliley gave a deft amusing touch to the rôle of Sir Joseph Porter, and sang his numbers with experienced facility. Michael Vacanti played an adroit Dick Deadeye. Other principals were Lois Smith, Ruth Berentsen, Edward Van Niel, Claude Kimball, Grace Waite, and Marty Vogt. Guy Fraser Harrison conducted.

T. G.

Mengelberg, Ill, Replaced By German Guests

Kleiber, Schuricht, Abendroth Fill in at Amsterdam Concerts—Heifetz, Borovsky and Harriet Cohen Play

AMSTERDAM.—Owing to the continued indisposition of Willem Mengelberg, several guest conductors have had their turn at the Concertgebouw and at almost every concert we have experienced the sway of a different personality. Fritz Busch, who made two appearances, was at his best in the fourth symphony of Brahms. Caspar Cassado, Spanish cellist, played Tschaikowsky's Rococo Variations with authority and beautiful tone, and Jo Vincent filled every demand of the difficult soprano rôle in Diepenbrock's Hymn to the Night.

Carl Schuricht conducted the ninth symphony of Bruckner at a Sunday afternoon concert, giving full due to this colossal work. The Polish pianist, Stefan Askenase, gave a poetic reading of Schumann's concerto.

In an all-Beethoven program Erich Kleiber stood at the leader's desk and impressed us with his vigorous readings of the Eroica Symphony and the Egmont Overture. Jascha Heifetz played the violin concerto with his usual astounding perfection and almost celestial purity.

St. Matthew Passion Under Foreign Leader First Time

For the first time in thirty-five years, the St. Matthew Passion was performed on Palm Sunday without Willem Mengelberg conducting. In his place was Herman Abendroth, of Cologne, who held closely enough to tradition so as not to stir up his public too much, but nevertheless allowing his own personality to register. Chorus and soloists joined with the orchestra and its leader in giving a magnificent production.

Two Pianists

Alexander Borovsky gave a piano recital in the large hall of the Concertgebouw for the society Kunst voor Allen, and showed his striking talents in a toccata by Bach-Busoni, Beethoven's op. 111, sonatas by Scarlatti and items by Stravinsky, Prokofieff and Chopin.

Harriet Cohen's recital in the small hall of the Concertgebouw brought Arnold Bax' fourth piano sonata as a novelty, the musical importance of which some of us were not entirely able to appreciate. Her playing of it, however, was excellent, and so was her interpretation of Willem Pijper's sonata. In fact, we found Miss Cohen to be at her best in the modern trend, while in Bach, Purcell, Gibbons, Chopin and Rachmaninoff she showed leaning towards sentimentality.

EVELETH VAN GEUNS.

Mrs. Beach and Ruth Shaffner at the White House

(Special telegram to the Musical Courier)

WASHINGTON, D. C.—The program at the White House featuring Mrs. H. H. A. Beach and Ruth Shaffner brought them an ovation. Mrs. Roosevelt personally expressed her enthusiasm before a large audience, which applauded songs and piano solos. Violin and cello obbligatos were by the Misses Scott and Duncan. Phyllis Fergus of Chicago arranged the program.

R. P.

IN NEXT WEEK'S ISSUE

AN INTERVIEW WITH SIBELIUS

By CARLETON SMITH

Rodzinski Acclaimed at Last Concert Of Cleveland Orchestra's Series

Request Program Lists Brahms, Beethoven and Wagner Compositions —Eddy and Bonelli Heard as Soloists with Choral Clubs

CLEVELAND, O.—An ovational farewell was tendered Dr. Artur Rodzinski at the last pair of symphony concerts with which he concluded his first year's successful activity at the helm of the Cleveland Orchestra. As the last strains of the Meistersinger prelude were played, the audience cheered, rose to its feet and shouts of bravos filled the hall. Rodzinski, happy, smiling and visibly moved, transferred the ovation to his orchestra, which in turned hailed the conductor. The last program was an all-request one from this season's repertoire. Of the two Brahms symphonies performed (the first and fourth), the latter was given the preference by one vote; the Beethoven Leonore No. 3 was the overture choice, while the two miscellaneous numbers to complete the program were Ravel's Daphnis and Chloe, Symphonic Fragments, series two, and Die Meistersinger prelude. Significant of the trend in today's musical taste is the fact that no other composer of symphonies approaches Brahms in popularity. Rodzinski gave in many respects the finest demonstration of his re-creative powers in this program of vibrant musical values. The dignity, grandeur and warmth of his Brahms, the simplicity of his Beethoven, the beauties of Ravel and the sweeping power of his Wagner ran the gamut of interpretative gifts of the highest order, fully justifying the tremendous attention paid the conductor.

CHORAL EVENTS APPLAUDED

The Singers' Club gave its second concert of the season under the direction of Beryl Rubinstein before a near-capacity audience at Masonic Hall which showed keen appreciation of the club's splendid achievements as evidenced in works such as Beethoven's Creation Hymn, Palestrina's Ecce, Quomodo Moritur, and several novelties from the works of contemporary composers. Nelson Eddy, with his rich and powerful baritone gave an artistic delivery of Hugo Wolf, Schumann and Richard Strauss songs, besides compositions in the English tongue, and brought down the house in the Lord Chancellor's nightmare song from Gilbert and Sullivan's Iolanthe.

Of equal artistic importance was the annual concert of the Orpheus Male Chorus under the conductorship of Charles D. Dawe, filling Masonic Hall to capacity. The féted soloist on this occasion was the popular baritone Richard Bonelli, who again, as on previous appearances, drew enthusiastic response from his audience. His utter simplicity of style as well as freedom from operatic mannerism served to enhance his sympathetic artistry. A diversified list, ranging from folk-songs to Beethoven choruses and many modern compositions, gave these splendid singers an opportunity to display the efficiency of their fine training.

At the Euclid Avenue Temple a large and interested audience heard a program of Hebrew sacred and folk music presented by the Temple Choir, under the direction of the young baritone Maurice Goldman. Rudolph Ringwall, assistant conductor of the Cleveland Orchestra, addressed the audience on the subject of sacred and folk music, and Victor de Gomez, principal cellist of the orchestra, played Bloch's Schelomo to the piano accompaniment of Lawrence Stevens. Altogether a highly interesting evening.

CHAMBER MUSIC LIST ATTRACTS

Already the dearth of major musical offerings is making itself felt since the conclusion of our orchestral season. Thus it happened that the usually sparsely attended chamber music evenings of the Cleveland String Quartet attracted a considerably large audience to hear a mixed program of decided merit and appeal. Arthur Loesser assisted in the Dohnányi piano quintet which pleased its hearers from many angles, not the least because of its fine tonal balance and ensemble. After the opening Mozart quartet in D minor, heard on several other occasions, the quartet played for the first time the vivace from Max Reger's op. 74, the Valse Ridicule of Casella, and Tschaikowsky was represented by the andante cantabile from his op. 11 and an allegretto movement from his op. 30. Because of the diversity of their offerings, Messrs. Fuchs, Ringwall, Cooley and de Gomez were enthusiastically applauded.

A first performance of Jean Philippe Rameau's Pygmalion and Grétry's Andre and Denise took place at the Play House, launched by the opera and orchestra departments of the Cleveland Institute of Music. It was a unique and altogether rereshing idea to have the action carried on by dancers from the department of the modern dance, leaving the singing of the vocal parts to students, who stood at the side of the stage garbed in neutral colored robes much in the manner of the Coq d'Or production. R. H. W.

Philadelphia Orchestra Led by Ormandy

Curtis Student Offers Graduation Recital

PHILADELPHIA.—Eugene Ormandy, conductor of the Minneapolis Symphony Orchestra, was guest conductor of the Philadelphia Orchestra for the fifth and last time this season, on April 13 and 14.

Elgar's introduction and allegro for string quartet and string orchestra, was the opening number, with the following members playing the quartet part: Yasha Kayaloff, first violin; Alfred Lorenz, second violin; Samuel Lifschey, viola; Willem Van Den Burg, cello. It was finely performed and well received, and the quartet was obliged to acknowledge the applause several times.

Schumann's symphony No. 4 in D minor, in the Mahler edition, was given with great attention to the composer's intentions. Mr. Ormandy had evidently made a careful study of the work, and presented it with authority. Dvorak's Scherzo Capriccioso followed the intermission.

The final number, the Hary Janos Suite by Kodaly, was perhaps of most interest on the program. Being himself a Hungarian, Mr. Ormandy was eminently suited to the task of rightly interpreting the whimsical suite. It was given with all the naive humor which is so prevalent in the whole composition. It was cordially received, and the conductor had an ovation at the close.

CURTIS STUDENT'S PROGRAM

Jorge Bolet, pianist, pupil of David Saperton, was heard in his graduation recital in Casimir Hall at the Curtis Institute of Music, on April 16, before a large and appreciative audience.

Mr. Bolet's program was a comprehensive one, which had the virtue of being unhackneyed. The opening number was Variations and Fugue on a Theme of Handel, op. 24, by Brahms. It abounds in technical and interpretative difficulties, all of which Mr. Bolet met with ease. This young soloist gives promise of a bright career. His technical attainments are outstanding in one of his youth, while his mastery of the musical values is equally fine. His tone is large and mellow and his control of dynamics admirable. The Chopin nocturne in E flat, op. 55, No. 2, exhibited his tone quality advantageously. The von Weber rondo from sonata No. 1, in C, op. 24, was an excellent example of perpetual motion. Chopin's sonata in B minor, op. 58, was superbly done, as were also two preludes of Rachmaninoff—E flat major, and G sharp minor. Prokofieff's Suggestion Diabolique was delivered with power and speed. As a final offering came Symphonic Metamorphoses on Themes from Fledermaus Waltzes of Johann Strauss, by Godowsky. These were a *tour de force* of technical acrobatics. M. M. C.

Clarence Mackay Makes Final Radio Appeal for Philharmonic Fund

Clarence H. Mackay, chairman of the board of directors of the New York Philharmonic-Symphony Society, made the final appeal for the remaining amount to complete the $500,000 fund to meet the deficit of the orchestra for three years. Mr. Mackay spoke during the intermission of the regular Sunday afternoon concert of the orchestra on April 22, and his address was broadcast over the nationwide network of the Columbia Broadcasting System. He said that the radio audience is only $11,700 short of its quota. In the course of his speech he recounted how Toscanini had once told him, "I should like to be the leader of a great orchestra in which art and tradition can be maintained." To this, Mr. Mackay had replied, "*Maestro*, how would you like to head the Philharmonic Orchestra of New York and become its artistic director?" Toscanini's answer was, "My friend, the Philharmonic is a great institution because it has traditions of the noblest, and without tradition there can be no great art. The Philharmonic is doing for the education of coming generations more constructive work than any organization I know. I have listened with admiration and profound interest to the Schelling concerts for children and young people; we have nothing in Europe to compare with these concerts." Soon after, Toscanini accepted the offer to become artistic director of the Philharmonic.

The campaign fund has been enriched $36,000 through the offer of Toscanini to acknowledge personally all gifts addressed to him and through the results of his birthday celebration on March 25.

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Victor Kolar Conducts Symphonic Forces and W. Whorlow Bull Leads Chorus—Mario Chamlee Gives Recital Before Demonstrative Audience

DETROIT, MICH.—A large audience greeted the "pop" concert on March 10 at Orchestra Hall in which Victor Kolar directed the opening number, Vaughan Williams' A London Symphony, assisted by H. Whorlow Bull, director of the Border Choir of Windsor, Can., which presented an interesting all-British program containing familiar and modern music sung with fine balance. There was also Scottish music, old and new, and Holmes-Tidy's two excerpts, prelude and ballet from the opera Chimera which contains many melodious passages. The composer of the latter composition was present and took a bow from the box. The final numbers were Grainger's Colonial Song and, in memoriam of Sir Edward Elgar, his march Pomp and Circumstance was played, which rounded out a highly satisfying concert.

CHAMLEE FETED IN PROGRAM

Mario Chamlee, American lyric tenor, was the treat offered by the Tuesday Musicale at the last of the artist concerts of the season in the Art Institute on March 16. His program of songs in Italian, German, French, and English was in exceptionally good taste. His French group was outstanding and his voice had a delightful freshness throughout the entire recital. He was repeatedly recalled and gave an abundant number of encores which finally brought an aria from La Tosca. Chamlee did not strive for sensationalism or play to the gallery at any time. His program included songs by Peri, Scarlatti, Schumann, Falla, Koechlin, Duparc, Levade, and two English songs, one by Myron Jacobson, You Brought Me Flowers, and Church's I Heard a Lady Sigh. The audience was a large and demonstrative one.

Edward Bredshall, one of Detroit's fine pianists heard with the Detroit Symphony Orchestra and Pro Musica last season, gave a recital at the Art Center Music School on March 28 to a musical audience. He was heard to advantage in Schubert's Fantasie, op. 15, The Wanderer, impromptu in G, A and B flat and Du Bist Die Ruh and Der Erlkönig transcribed by Liszt. Mr. Bredshall belongs to the school of artists who deserve watching.

HALEVY-HAZOMIR SOCIETY APPEARS

A concert of particular distinction was given by the Detroit Halevy-Hazomir Singing Society at Orchestra Hall on April 1 to a sold-out house. Under the steady and able guidance of Max Levy, eminent Detroit baritone and teacher, who is the vocal instructor of the Singing Society, and Dan Frohman, musical director, the choir has improved the last few years to such an extent that today it occupies a prominent place in the musical life of Detroit. The choir, in existence nine years, consists of 100 youthful voices, for the most part untrained, and an especially good tenor section. Watching Mr. Frohman we can safely say he could bring forth song from a stone, such is the magic of his personality. To Mr. Levy goes the oft unsung praise of the excellent teacher who works tirelessly with such organizations.

The highlight of the program was the short Franz Schubert cantata, Miriam's Song of Triumph, written in 1828 and sung and played in the original. -The soprano solo was offered by Emma Lazaroff Schaver, whose voice echoed brilliantly through the hall. There were compositions for male and female voices, which were sung with precision and style, and a good arrangement by Mr. Frohman of Anu Banu Artza, a song dealing with the spiritual rebirth of the Jewish nation in Palestine. R. C. B.

N. Y. School of the Theatre to Conduct Seminar at Salzburg

An eleven weeks' session of study and travel, July 2 to September 17, is offered by the American Theatrical Seminar, an organization established by arrangement between the New York School of the Theatre and the International Foundation Mozarteum. It is operated in conjunction with the Salzburg Festival Committee—Dr. H. C. Paul Graener, Clemens Krauss, Dr. Bernhard Paumgartner, Bruno Walter and Sir Henry Wood. The students will be under the personal supervision of Elizabeth B. Grimball, director of the New York School of the Theatre.

The itinerary, which begins and ends in New York, includes preliminary training and rehearsal before sailing; then Cherbourg, Zürich, Salzburg, Munich, Oberammergau, Lucerne, Paris and Havre. There are courses in dramatic technic under the direction of Frida Richard of the Reinhardt Company; dancing and plastique, under Harald Kreutzberg; course in sound-film and radio under Alexander Perfal, Viennese film director; in production under one of the Reinhardt instructors. An American play will be rehearsed and produced in the Stadt Theatre during the Salzburg Festival. Miss Grimball will direct, and each student member of the tour will be cast in the play. Attendance at the festival is included, and each pupil will be allowed six tickets. Lectures on music will be given, and there will be opportunities for social contacts and additional travel.

Isidor Achron Sails for European Appearances

Isidor Achron, pianist, sailed for Europe on April 25 by the SS. Manhattan, to fulfill recital engagements in London, Paris and other cities. Mr. Achron has composed a song, with lyric by Paul Webster who wrote the words for Moonlight Madonna. The new song, soon to be published, is entitled Love Me for a While. It was originally composed as a piano piece, and Mr. Achron set it for voice on the advice of John McCormack. It was introduced on Station WJZ by Lea Karina and subsequently sung by her on WINS. After his return from Europe in two months, Mr. Achron is considering radio affiliations.

Olga Samaroff and George A. Wedge to Give Course

The Juilliard Summer School, New York, of which George A. Wedge is director, announces a normal course for teachers by Olga Samaroff, founder and director of the Layman's Music Courses, Inc., of New York and Philadelphia, and Mr. Wedge. These educators have been collaborating in laboratory classes for the development of active listeners at the Juilliard Graduate School and Institute of Musical Art, and now for the first time place the method of procedure that has evolved from their wide experience at the disposal of teacher-students of the summer school, which begins on July 9. Mme. Samaroff will give lecture classes according to the methods used in the Layman's Music Courses, Inc., while Mr. Wedge will conduct the ear-training and theory classes that form an indispensable part of the course.

In explaining the purpose of the course, Mme. Samaroff and Mr. Wedge quote from Olin Downes in the New York Times: "Very important for the future of the country in music is the education work aimed at the whole body of the population and not at a few music students."

Piatigorsky to Spend Holiday in America

Gregor Piatigorsky, his concert tour over, sailed for Europe, April 11, on the SS. Washington to fulfill spring engagements abroad. The young Russian cellist announced, however, that he was coming back to America for his summer vacation. "Americans," he says, "are always going to Europe to see the Alps and the Riviera; I am just as anxious to see the country of the United States. I know all the big cities from New York to San Francisco but I should like to know the beaches of Long Island and the Maine woods. Besides, America is healthy in spirit and Europe is sick. Why should I spend my holidays in an atmosphere destructive and depressing? I am happy in America and it has been kind to me. Every winter I have come as an artist, but this summer I shall return as a tourist."

Piatigorsky plays on April 20 in Paris, then goes on tour in Italy and Spain. Later in May he will be in England, to give a recital in Oxford, two concerts in London, and to make a series of phonograph recordings.

In Italy he will see his friend, the composer Castelnuovo-Tedesco who has finished a cello concerto which he has dedicated to Piatigorsky.

Casimir Quartet Plays in New York

The Casimir Quartet, under the artistic direction of Dr. Louis Bailly, in charge of the department of chamber music at the Curtis Institute of Music, made its first appearance at the Henry Street Settlement, New York, on April 15. The program consisted of the latest string quartet of Ernst von Dohnányi, op. 33; the seldom played concertino for string quartet by Stravinsky, dedicated to the Flonzaley Quartet, and not played, it is believed, since its disbanding; and finally, the Beethoven quartet, op. 135, Es muss sein.

The members of the quartet, which derives its name from Casimir Hall, auditorium of the Curtis Institute, are Charles Jaffe and James Bloom, violins; Alvin Dinkin, viola; Victor Gottlieb, cello.

ALBERT

STOESSEL

CONDUCTOR

On March 21, 1934, Mr. Stoessel conducted the eighth annual performance by the Oratorio Society of New York of Bach's B Minor Mass.

Pirie MacDonald photo

Following are some of the New York press notices:

Albert Stoessel conducts a performance resplendent in its tonal effects.—*H. H., New York Times.*

The chorus showed its good schooling under the guidance of Mr. Stoessel. Mr. Stoessel held the reins firmly over his vocal and instrumental legions throughout the performance, achieving a commendable balance and unanimity of response.—*L. B., New York World-Telegram.*

The performance, as usual, was directed by Albert Stoessel, whose conscientious devotion to the formidable task of preparing and setting forth the colossal score was recognized by the audience. The pace was not permitted to lag, nor the rhythmic and melodic line to break—a considerable achievement in dealing with so vast and intricate a design.—*New York Tribune.*

Mr. Stoessel's interpretation of the colossal score is well known; his reverent approach, secure musical grasp and ability to fashion the performance into an effective whole, impressively coordinated, contrasted and climaxed. He seemed last evening to be more eloquent, more masterful than ever before.—*Leonard Liebling, New York American.*

Mr. Stoessel once again earned the thanks of music lovers for his care, devotion, and understanding, in the preparation of the concert.—*W. J. Henderson, The New York Sun.*

Another peak of the music season has been successfully climbed with the giving last night, of the Bach Mass in B Minor by the Oratorio Society, of which Albert Stoessel is the able conductor.—*Henriette Weber, New York Evening Journal.*

What I heard of the performance last night was exceptionally well-balanced and scholarly. Mr. Stoessel managed to invest the stupendous whole with an atmosphere of grandiose calm, a remote and almost god-like majesty, which swept one irresistibly upward, tier upon tier, into a swelling glory of adulation.—*Julian Seaman, Daily Mirror.*

The performance last night did credit to the Society, which is now in its sixtieth year. The chorus sang with fine sonority and with the precision and authority that come from long familiarity with the difficult score.—*Brooklyn Daily Eagle.*

The rendition was one of solid genuineness and strengthened the fine impressions of past performances by the Society, making, without doubt, the occasion one of the high points of the musical season.—*New York Staats-Zeitung.*

Other events on Mr. Stoessel's Concert Calendar are:

Bach Festival, May 1-2-3-5, New York
Five Weeks of Symphony Concerts and Opera at Chautauqua, New York, during July and August
The Worcester Festival in October

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—St. Louis Post-Dispatch

"The whole performance was thoroughly delightful."
—New York Sun

"A perfect genius for disguising education as entertainment."—San Francisco News

"Everyone present was captivated."
—Cleveland Plain Dealer

"The elders loved it as much as the children."
—San Francisco Examiner

"He has a magical way of speaking to children."
—Detroit News

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Lily Pons Offers Brilliant Recital To Capacity Washington Audience

Local Artists Perform—Pan-American Program Presented

WASHINGTON, D. C.—In the last concert of the Tuesday series, presented by Dorothy Hodgkin Dorsey, appeared Lily Pons and for this recital Constitution Hall was packed to capacity on April 10.

The opening number was Lo, Here the Gentle Lark (Bishop), with flute obbligato, followed by Pur Dicesti (Antonio Lotti) and the air, La Fauvette avec ses Petits from Zemire et Azor (Grétry) completing the first group. It was in the air Una voce poco fa from The Barber of Seville (Rossini) that Miss Pons displayed her great skill in coloratura interpretation. In the midst of her singing of this particular number, the audience applauded in an outburst of enthusiasm.

The third group included The Rose and the Nightingale (Rimsky-Korsakoff), Cradle Song (Gretchaninoff), Solvejg's Song (Grieg) and the aria, O luce di quest' anima from Linda di Chamounix (Donizetti). The fourth group held Theme Varié (Saint-Saëns), Gavotte from Manon (Massenet), Pourquoi from Lakmé (Delibes), Pastorale (La Forge) and The Voice and the Flute, with flute obbligato (Densmore). The Mad Scene from Lucia di Lammermoor (Donizetti), with flute obbligato, the concluding number, was also tumultuously received by the listeners, expressed in constant plaudits. Miss Pons offered several encores. Giuseppe Bamboschek was at the piano.

SONATA SERIES CONCLUDED

On April 11, before a large audience at Barker Hall, presented by C. C. Cappel Concert Management, Helen Ware, violinist, and Louis Potter, pianist, played, completing a group of three sonata recitals.

The program comprised the Mozart sonata No. 3 in D major, followed by Bach's sonata No. 1 in D minor for violin alone and closing with the César Franck sonata. Finesse of interpretation was exemplified in the entire list offered by these outstanding Washington artists.

On April 14, in the Hall of Americas, before a distinguished audience, a concert in celebration of Pan-American Day was offered by the United States Service Orchestra, consisting of members of Marine, Navy and Army bands, conducted by Lieut. Charles Benter, with eight-year-old Margot Ros, Cuban pianist, and Eduardo Caso as soloists.

The child pianist in her initial concert appearance here interpreted with such maturity works by Cervantes, Fuentes, Lecuona and Soro, that it is safe to predict a successful future.

Mr. Caso, tenor, sang Esa es (Osma) and Te Quoero Dijiste (Grevar), accompanied at the piano by Harry Wagner of the United States Army Band, and Siboney (Lecuona) with the accompaniment of the orchestra. While expressing sentiment and feeling, Mr. Caso's voice revealed strain and rigidity in many of the passages.

Other soloists were Winfred Kemp and Charles Barnes, cornetists, William J. Raymond and Clarence Hurrel, trombonists, and Foster Anderson and William Wirship, quena players, all members of the United Service Orchestra.

Lieut. Benter gave elegant reading to Grand Scenes from the opera Il Guarany (Gomes), preludio by Calcavecchia of Uruguay, Elegia by Calvo of Colombia (dedicated to the United States Marine Band) and the march, San Lorenzo, by Silva of Argentina.

Secretary of State Cordell Hull, chairman of the governing board of the Pan-American Union, delivered an address on The Significance of Pan-American Day, advocating a more complete study of the history of the Latin-American countries. He expressed the hope that the friendly relations so firmly established at present would be an example to the world of international dealings. G. S.

FRANK KNEISEL,
violinist, has included on his schedule for this season recitals in Richmond, Va.; at City College, New York; in Morristown, N. J.; Buffalo, N. Y., and Summit, N. J. Engagements for the near future include another recital in Richmond, at the Woman's Club, April 30; one at the Collegiate School, Richmond, May 4; in Atlantic City, N. J., for the Federation of New Jersey Woman's Clubs convention, May 9; and at Wanamaker Auditorium, New York, May 16.

Community Concert Service Campaigns in Progress

Robert Ferguson, Eastern field manager of the Community Concert Service of New York, Chicago and Toronto, is in Canada directing the campaign activities of Saint John, N. B. From there he will move on to Saint Catharines, Ont., Charlottestown, P. E. I., and Fredericton, N. B., all of which are having membership drives this spring.

Mr. Ferguson recently was in Springfield, Mass., where the Junior League is now cooperating with the Community Concert Association in the plans for the season. The Junior League is working for a large membership, as all funds remaining after the presentation of the proposed series will be used for the charity work which it sponsors, namely its dental clinic. Thirteen teams of the Junior League and thirteen teams of the Community Concert Association are working together. The artists whom the Junior League and the Community Concert Association hope to bring to Springfield are Lily Pons, Yehudi Menuhin, Ossip Gabrilowitsch and Harold Bauer.

Mr. Ferguson reports that all cities in the East are taking hold of the concert activities in a better spirit than he has seen in several years. Springfield is an example of this. It is not only doubling its membership but is creating a greater appreciation for better music.

Petri Engaged by Malkin Conservatory

BOSTON.—Egon Petri, eminent Dutch pianist, who recently returned to America, began on April 6 a twelve-week session of teaching at the Malkin Conservatory of Music here. Mr. Petri will teach in New York, also, under Malkin Conservatory auspices during the same period.

The conservatory announces a summer session of ten weeks, beginning on July 2. Instruction will be given in all branches, with most of the regular faculty. M. S.

Maier Sails for European Travel

Guy Maier sails on the SS. Europa April 29 for a short trip to Germany. He will spend a month in central Germany securing photographic and other material for a new Musical Journey. This is to be called With the Bachs in Thüringen and is being prepared especially for the 250th anniversary of the birth of J. S. Bach, which occurs in 1935. As usual there will be colored views of events, romantic and historical, connected with the life and works of the Bach family, and especially Johann Sebastian Bach. Mr. Maier's Musical Journeys of Austria, Bavaria, Spain and Norway have become almost national institutions, for he has played many tours of them from the Atlantic to the Pacific. The new Bach Journey will be done for both adults and young people's audiences. Mr. Maier returns from Europe on June 15. Mr. Maier will teach at the National Music Camp in Interlochen, Mich., from June 23, to July 6. He then leaves his class there to his assistants and begins his course at the Juilliard Summer School in New York City on July 9. After August 17 he goes back to Interlochen. Besides private lessons, there will be courses in piano ensemble, interpretation classes and beginners' piano classes.

On April 23 Mr. Maier and Lee Pattison were soloists with the Women's Symphony Orchestra of Chicago in a performance of the Mozart concerto for two pianos. This was Mr. Maier's final appearance of the season.

New York to Hear Robert Crawford, April 30

The April schedule of Robert Crawford, baritone, is an active one. It includes a recital in Washington, D. C., on April 6; 10, an appearance with the Aeolian Chorus in Trenton, N. J.; 15, a program in Greenwich, Conn.; 23, a recital in Princeton, N. J.; 24, an engagement to sing in Haydn's Creation at Cortland, N. Y., and 25, another oratorio appearance in Elijah at Pleasantville, N. Y. On April 30 Mr. Crawford gives his first recital at Town Hall, New York.

Leon Carson in Recital

GLEN RIDGE, N. J.—Leon Carson, American tenor, was heard as guest artist before a large audience at the Glen Ridge Woman's Club on April 3. The recital presented a well-balanced and diversified program of songs by Strauss, Hue, Donaudy, Manning, Cowles, Tirindelli, Edwards, Rasbach, Charles and a group of Negro spirituals. Mr. Carson scored for the beauty and range of his well-placed voice and his fine interpretations.

The tenor also recently appeared as guest artist before the Woman's Club of Ridgewood, singing an entire program of songs by native American composers. His list embraced original Indian, early American and nineteenth century numbers, folk-songs, Negro spirituals and twentieth century compositions. This concert was a reëngagement from his recital given before this organization last season.

Vera J. Kerrigan was at the piano for Mr. Carson at both concerts, playing artistic, sympathetic and effective accompaniments. D.

Monath, Montana and Rabinof on the Air

Marie Montana, soprano; Hortense Monath, pianist, and Benno Rabinof, violinist, were featured over an NBC-WEAF network on April 11. The first movement of Brahms' sonata, op. 5, in F minor, and Chopin's preludes, op. 28, No. 3 and 4, were Miss Monath's piano soli. Miss Montana sang Si mes Vers aviaent des Ailes by Hahn, Soldier's Bride by Rachmaninoff and Brahms' Boschaft; Mr. Rabinof played Levenson's Danse Orientale and Guitarre by Moszkowski.

Schumann-Heink in Radio Series

Ernestine Schumann-Heink will open a weekly program over the NBC-WJZ network on April 29 under the sponsorship of the Gerber Products Co., makers of baby foods. Mother of eight, grandmother of eleven and great-grandmother of four, Mme. Schumann-Heink will be presented from Chicago as "the world's best-loved mother." Harvey Hays and an orchestra assist.

Maria Carlone Makes Italian Début

Maria Carlone, of Barrington, R. I., who has been studying under Maestro Gambardella of Milan, Italy, made her début in opera a few weeks ago. She sang in Lucia di Lammermoor at Desenzano and in Rigoletto at Voghera. Miss Carlone at present is singing in Algiers on her way to the United States. She left for Italy three years ago to complete her studies.

GÖTA LJUNGBERG
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Alabama Federation of Music Clubs Holds Convention in Birmingham

Music Festival Is Feature of Eighteenth Annual Meeting—Nelson Eddy Gives Recital

BIRMINGHAM, ALA.—The eighteenth annual convention of the Alabama Federation of Music Clubs was held in this city on April 11, 12 and 13 at the Tutwiler Hotel, with a large attendance of delegates and officers. The convention was marked by high interest and enthusiasm. Mrs. J. A. Jardine, of Fargo, N. D., the national president, was a guest of honor, as were Mrs. J. F. Hill (Memphis, Tenn.), third vice-president, N.F.M.C., and Dixie District president; and Mrs. J. Fitts Alston (Tuscaloosa), member of the national board from Alabama.

Mrs. Reid Lancaster, Montgomery, president of the Alabama Federation, presided at the sessions. Other state officers attending the convention were Mrs. R. C. Woodson (Birmingham), first vice-president; J. Clarendon McClure (Mobile), second vice-president; Mrs. Kyle Elliot (Huntsville), third vice-president; Mrs. W. W. Harper (Selma), recording secretary; Mrs. C. E. Ingalls (Montgomery), corresponding secretary; Stella Harris (Tuscaloosa), treasurer; Mrs. Ulric Gilbert (Montgomery), editor and historian; Mrs. Fred Jernigan (Troy), auditor; Sara Brower (Montevallo), junior president; Mrs. George Houston Davis, parliamentarian.

The convention opened with the singing of the state song, Alabama, words by Julia Tutwiler, and music by Edna Gockel Gussen. Reports indicating the growth of young musicianship groups, junior and juvenile clubs throughout the state were encouraging. The national president, Mrs. Jardine, in her address Thursday morning brought a message to the state. She recommended that the federation adopt the policy of engaging a National Federation contest winner yearly for a concert, and spoke of the difficulties encountered by young artists in their effort to obtain backing for concert advertising. "The lack of subsidization of music in this country," she said, "leaves the status of music in the realm of uncertainty." She visioned the day when music would be subsidized by the government in this country as it is in Europe. She asked that those who like good radio programs write to the local station managers expressing this, to counteract the thousands of letters sent in by those who like jazz and the lower type program. Social features of the convention included a tea honoring the visitors, arranged by the Birmingham Music Club (Mrs. H. H. K. Jefferson, president) in the parlors of the Independent Presbyterian Church. Preceding this a program of organ and choral music was given in the church by Lila R. Brooks, organist, and the choir under the direction of Raymond Anderson. The luncheon Thursday on the Terrace of the Tutwiler, with Mrs. Lancaster presiding, was a notable affair. Lincoln Newfield, bass, of the young musicians group of the Birmingham Music Club, offered a group of songs, accompanied by Edna Gockel Gussen. Another luncheon Friday was presided over by Mrs. R. C. Woodson, and featured by an address by John Temple Graves, of the Birmingham Age-Herald, on the subject Mere Man and Music. A playlet entitled On a Sunday Afternoon in Birmingham was another feature, presented through the courtesy of the Birmingham Little Theatre.

PRIZE AWARDS

The first district, of which Mrs. W. P. Baugh, Decatur, is president, won the Idyl King Sorsby cup for the best Alabama Day report. The Montgomery Music Club won the Mrs. Kyle Elliot prize for the best civic music report, and the fourth district won the Ida M. Carlyle prize for extension work. Mary Jon O'Dom, of Selma, was awarded the senior piano composition prize; Charles Calkins, of Newbern, the junior piano composition prize; and Mrs. M. A. Baldwin, Birmingham, the song composition prize. A musical program by representatives from the six districts of the state was given on Friday morning. Those taking part were Mrs. Henry McCorkle, soprano, third district; Helen Stockwell, violinist, fourth district; Elbert H. Parsons, tenor, first district; and choral numbers by the Birmingham Music Club Chorus (Edna Gockel Gussen, director), second district.

NEW OFFICERS ELECTED

The convention closed Friday with the election of officers to serve for 1935. The following were named: Mrs. R. C. Woodson (Birmingham), president; Mrs. Reid Lancaster (Montgomery), first vice-president; Mrs. Eli Shorter (Eufala), second vice-president; Mrs. W. W. Harper (Selma), third vice-president; Mrs. R. L. Hobson (Tallasee), recording secretary; Mrs. Katherine Kilgore (Birmingham), corresponding secretary; Mrs. W. P. Baugh (Decatur), treasurer; Mrs. Newton Sharp (Birmingham), editor and historian; Mrs. N. C. Van de Vander (Mobile), auditor; Mrs. George Houston Davis (Birmingham), parliamentarian. Next year's meeting place and the date will be chosen by the new board. Mrs. Reid Lancaster was presented with a silver bowl by the executive board in appreciation of her excellent work during the past two years.

FESTIVAL OF MUSIC MARKS CONVENTION

The convention of the Alabama Federation of Music Clubs was the occasion of several notable musical programs in its honor. First came the final concert for the season of the Birmingham Civic Symphony Orchestra, Dorsey Whittington, conductor, and on this occasion piano soloist with the orchestra. The entire concert was a brilliant one, but its crowning glory was the concerto, No. 3 for piano and orchestra, by Beethoven, played by Mr. Whittington, with Ottokar Cadek conducting the orchestra. Mr. Whittington played with masterly skill, and won the heartiest plaudits of the large audience for his performance. He played the brilliant and difficult cadenza by Reinecke, gave a lofty sweep to the largo, and a charming touch to his poetic interpretation of the rondo. He was recalled many times. Other numbers on the program included Beethoven's Coriolanus Overture; prelude to third act of Lohengrin (Wagner); Träume(Wagner), and Caucasian Sketches, by Ippolitoff-Ivanoff. Playing with the orchestra on this occasion was Charlotte Nadler Strawn, violinist of New York, who served in Concertmaster Cadek's place while he conducted the orchestra. This final concert of the season gave added proof of the success of the Birmingham Civic Symphony Orchestra under the leadership of Mr. Whittington.

NELSON EDDY IN RECITAL

On Thursday evening of the convention, the Birmingham Music Club presented Nelson Eddy, baritone, fifth and last artist in their concert series for this season, before a capacity audience at Phillips Auditorium. No artist since Tibbett has so won the hearts of his audience here. Mr. Eddy received vociferous applause and was compelled to sing nine encores. His voice was fresh and vigorous. Mr. Eddy's program included selections by Bach, Hugo Wolf, Schumann, Strauss, the Largo al factotum aria from Rossini's Barber of Seville, and a group of English songs. His able accompanist was Theodore Paxson, who also played a group of soli.

FEDERATION CONTEST WINNER IN CONCERT

The closing concert of the three-day convention was the presentation by the federation of Edward Kane, tenor (Atlanta), winner of the National Federation's Young Artists Contest in 1933, with Elizabeth Causey as accompanist, and the Cadek Ensemble, in joint recital. The young tenor revealed a voice of quality, splendidly controlled and excellently trained. He won enthusiastic applause from the large audience and was recalled several times. His selections were chosen from Handel, Respighi, Lalo, Liszt, Rubinstein, Strauss, Wolf, Dobson, Watts, LaForge, and showed a wide knowledge of song literature.

The Cadek Ensemble consisted of Ottokar Cadek, violin and director, Harold Cadek, cello, Lillian Cadek Dame, viola, and Lois Green Seals, piano. Ottokar Cadek played a group of violin soli, and the warmth of his reception indicated the place he has won in the hearts of Birmingham people. Pugnani-Kreisler and Chopin-Kriesler were the composers he selected, and cordial applause with recalls, attested the enjoyment of his audience. The ensemble played the piano quartet in G minor, op. 25, by Brahms, given with artistry.

SPRING MUSIC FESTIVAL OF SCHOOLS

The Spring Music Festival of the Birmingham Public School was successfully presented in the Municipal Auditorium, under the direction of Leta Kitts, supervisor of music, with the bands conducted by Alfred E. Mayer. There were also selections by the combined orchestras of the high schools. It was a splendid showing of the school music work, participated in by over 1,000 children.

A. G.

Virgil Fox Organist of Hanover, Pa., Church

Virgil Fox has been appointed organist of St. Mark's Lutheran Church, Hanover, Pa., with Richard Weagly, choirmaster. They will follow the Westminster Choir plan, with four choirs.

MARGARET

HALSTEAD

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"Her soprano has that dark color that is so rare."

Morgenpost, Berlin

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CHICAGO SYMPHONY ORCHESTRA

February 19, 1934

"There were repeated recalls supplemented by approval from Dr. Stock and the orchestra. Miss Halstead gave Isolde's Love Death (that intensely dramatic song) with splendid effect . . . Miss Halstead did her best work of the evening in the Immolation Scene. Her voice soared above the entire orchestra. The heroic devotion expressed was deeply stirring. An unusually large audience seemed to appreciate that a great musical feast had been spread before it."

Wisconsin News

Wide World

As Lady Marigold Sandys in Merry Mount at the Metropolitan Opera, March 31, 1934

"She was at her best as Isolde, revealing a warmth and vibrant sense of the inner meaning."

Milwaukee Leader

METROPOLITAN OPERA—March 31, 1934—in "MERRY MOUNT"

"The role of Lady Marigold was sung by Miss Halstead for the first time. She gave it an impressive performance, both vocally and histrionically."

New Yorker Staats Zeitung

"Margaret Halstead had a chance to reveal her stately presence and smooth and opulent-toned singing as Lady Marigold Sandys."

New York American

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New York Recital Debut Award Offered By Madrigal Society to Young Artists

Marguerite Potter Tells History and Aims of the Society, Which She Founded Fourteen Years Ago

The New York Madrigal Society, of which Marguerite Potter is founder and president, has achieved its present position and prestige through fourteen seasons of consistent growth and development. This organization, which offers to young musicians the substantial service of introducing them to the New York public, is a non-commercial project. Its aim is primarily to aid the artist who is ready for a professional career, but at the same time to maintain the strict musical standards which govern its concerts. Only those thoroughly prepared for public appearance are accepted.

Asked to recount something of the history of the society, Miss Potter began: "The nucleus of the organization was the formation, in 1920, of a choral group who wished to sing French and English madrigals. This ensemble, organized under my direction, was called the Madrigal Club. After sufficient preparation, we gave a concert at the Hotel McAlpin. The occasion was successful, and the chorus wanted to continue. We went on for several years, and, as our programs grew in scope, we began to present soloists. It was our purpose from the start to select singers or instrumentalists of fine talent who had as yet lacked opportunity to demonstrate their ability.

"As the seasons passed, this aspect of the society's work began to assume more and more importance. Finally, it dominated the whole picture. I was thoroughly acquainted with the financial end of a New York concert, as it had always been my practice to manage my own annual recital and at the same time I had the artist's viewpoint.

MARGUERITE POTTER

Opportunity to Appear Without Expense

"It seemed to me that aspiring singers and instrumentalists should be given a chance to show their tonal wares without the inevitably heavy expense.

"I formed a plan, which has proved entirely practical, although many of my friends were doubtful before I tried it. I chose Chalif Hall as the auditorium because of its excellent acoustics, its central location and its reasonable price. My budget would not allow the usual advertising, so I wrote a personal letter to the gentlemen of the New York press, telling them of my project and asking them to help by attending and reviewing the events; the artist was not asked to put up a cent—only to guarantee the sale of a certain number of tickets. The receipts from the tickets were calculated just to cover the expense of the whole recital, because, while I did this with no expectation of profit, I felt the society must be guarded from falling into debt.

"The plan worked perfectly. With no financial cost to anyone, our debutante was heard by a large audience, and the next day when we looked at the papers we found that the critics had been present and were generous in space and in commendation of the society and the artist.

"Since that time, the Madrigal Society has presented many debutantes, using this same plan to avoid expense for our protégé and prevent deficit for ourselves. We sponsor only those whose performance and musicianship are given an 'A' or 'B' rating from our committee of judges. That is our only stipulation. We will help either a singer or an instrumentalist; we have no rules governing age or nationality. We do demand, however, talent and artistic maturity.

"During the years this plan has been in operation we have given début recitals to many who have gone on to prominence, among them Suzanne Fischer, now a leading singer at the Berlin Staatsoper, and Frederic Langford, who won the recent national contest sponsored by the Knabe Piano Company to determine the young American most likely to succeed in the so-called heroic tenor rôles of opera.

"Another feature I would like to mention is that two years ago we presented twelve début recitals—all of which not only covered the cost of production but netted a profit for the young artist. No profit, of course, could be accepted by the society. We are adamant in that rule, as we never deviate from our standing of a non-commercial organization. Another principle on which I am inflexible is that "studio politics" shall never enter our activities.

Audition Committee to Grade Applicants

"And now," Miss Potter continued, "we come to the latest project of the Madrigal Society. Last year, we decided to inaugurate a further service. We held a contest, the prize of which was a New York début, without any obligation whatever on the part of the winner. This did away with even the responsibility for the sale of the tickets.

"This year, we are announcing the second New York début award. A singer and an instrumentalist will be chosen from the candidates and will be presented in joint recital at Steinway Hall next fall. October 23 is the exact date. The judges to make the final decision will be chosen from our honorary committee, which includes Henry Hadley, Carmela Ponselle, Frank La Forge, Mrs. H. H. A. Beach, Louis Persinger, Olga Samaroff, Lucrezia Bori and Lily Pons.

"All applicants will be graded by the audition committee. Those receiving an 'A' rating, may enter the finals. If they fail to win first place there, they may still avail themselves of the regular service—that is, with the guarantee of ticket sale—and be presented in New York concert. Those given a 'B' rating are also eligible. However, those who only merit a 'C' are advised against a début because of lack of qualifications. The contests will extend through May and June."

Another recent development mentioned by Miss Potter is the connection which the Madrigal Society has established with clubs in New York City and the vicinity. Many of the members of these clubs are also members of the Madrigal Society, and thus become acquainted with the ability of the young artists sponsored by the latter. This often leads to engagements for Madrigal Society protégés, and extends the organization's service beyond the début recital. M. L. S.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1934

Provisional List, Subject to Addition and Correction

APRIL

April 16 onwards	Stratford-on-Avon	Shakespeare Festival
April 18—May 27	Florence	Opera Festival
April 21—May 1	Prague	Music Festival
April 30—June 22	London	Covent Garden Opera

MAY

May 1—8	Zürich	Richard Strauss Festival
May 4—16	London	May Festival
May 7—12	Dublin	Feis Ceoil
May 7—12	Bonn	Beethoven Week
May (dates to be announced)	Mannheim	Third International Bruckner Festival
May 20 to 30	Leningrad	Music Festival
May 28 onwards	Glyndebourne (England)	Mozart Festival
May 27—September 16	Oberammergau	Passion Play
May 27—June 17	Vienna	Festival Weeks

JUNE

June (dates to be announced)	Dresden	Richard Strauss Festival Week
June 3—7	Wiesbaden	Sixty-third Tonkünstlerfest (Allgemeiner Deutscher Musikverein)
June 9—16	Canterbury	Canterbury Cathedral Festival
June 11—17	Berlin	Reich Opera Week
June 16—18	Krefeld-Urdingen	Handel Festival
June 28—July 1	Liebwerda (Czechoslovakia)	First Czechoslovakian Festival of Chamber Music

JULY

July 2—Sept. 10	Siena	Annual Musical Festival
July 6—8	Nüremberg	Sängerfest
July (date to be announced)	Bad Pyrmont	Festival "Young Germany"
July 9—August 20	Munich	Wagner and Mozart Festivals
July 16—18	Haslemere	Dolmetsch Music Festival
July 22—August 23	Bayreuth	Bayreuth Festival
July 28—September 2	Salzburg	Salzburg Festival

AUGUST

August 6—11	Neath (South Wales)	Welsh National Eisteddfod
August (date to be announced)	Bad Salzungen (Germany)	Thuringian Music Festival

SEPTEMBER

September 3—7	Gloucester	Three Choirs Festival
September (dates to be announced)	Glyndebourne (England)	Mozart Festival
September 8—16	Venice	Second Festival of Modern Music

OCTOBER

October (date to be announced)	Cassel	Spohr Festival

Gabrilowitsch Feted by Portland, Ore., Throng

Pianist Adds Many Encores to Program—Concert Version of Carmen Staged

Portland, Ore.—Ossip Gabrilowitsch, pianist, brought here by the Symphony Society of Portland, recently appeared before a wildly enthusiastic crowd at the Civic auditorium. He began his program with the Bach-Tausig toccata and fugue in D minor and continued with Beethoven's sonata in D major, op. 10, No. 3. Debussy's L'Isle joyeuse closed the program. Many extra numbers were necessary before the large audience would let this wonder-working artist leave the auditorium.

Directed by Mischa Pelz, the KGW-KEX Opera Association, which broadcast several operas last winter, staged a concert version of Bizet's Carmen in the Civic Auditorium, and the warmest kind of applause went to the soloists, chorus and orchestra. The principals were Mark Daniels (Escamillo), Arthur Johnson (Don José), Barbara Jane Thorne (Micaela), Iris Martenson Oakley (Carmen) and Merwin Dant (Morales). The Musical Arts Piano Ensemble, led by Mr. Pelz, offered several selections, as did Abe Bercovitz, violin soloist.

Peter Meremblum, violinist, and Berthe Poncy Jacobson, pianist, gave a sonata recital at Neighbors of Woodcraft Hall, playing with excellent results. The program held works by Gabriel Fauré, Alexander Winkler and Saint-Saëns. A reception followed the recital. Martha Reynolds was manager.

Resident Artists Presented

Participants in the Portland Artist Association's concerts have been Jacqueline Duke, violinist; Helen French Whalen, contralto; Weyland Echols, tenor; Robert Flack, Henri Arcand and Margaret Notz, accompanists; Ruth Dudley Hurst, pianist; Violet Burlingham, mezzo-soprano; Grace Josephine Brown, accompanist, and the Alicia McElroy Ensemble. These events took place in the Pythian Hall.

Margaretha Lohmann pianist, and Kurt Reher, cellist, guest artists, Theodore Sangar, organist, and a boys' choir from St. Mary's Cathedral, led by Mr. Sangar, offered a meritorious program at the Auditorium.

Another interesting concert at the Auditorium had as participants Lucien E. Becker, organist, Henri Arcand, pianist, Leo Skipton, violinist; Beatrice Johnson, contralto, and the Monday Musical Club Chorus (P. A. Ten Haaf, director; Gertrude Havnaer, accompanist).

Jean Doyle, violinist; Bernard Barron, cellist, and Edna Whitman Chittick, pianist, presented an admirable program of chamber music in the Museum of Art, winning much applause.

Lois Steers, of the firm of Steers & Coman, concert managers, has returned from New York City where she engaged a number of artists for the 1934-35 season.

J. R. O.

Senior Orchestra of Mannes School to Give Concert

A first performance in this country of Miaskowsky's sinfonietta for string orchestra will be given by the senior orchestra of the David Mannes Music School, conducted by Paul Stassévitch, on May 1, in the annual concert at the school. Helen Berlin, violinist, pupil of Mr. Stassévitch, is to be soloist, playing the Bach A minor concerto, accompanied by the orchestra. Miss Berlin was heard with the Philadelphia Orchestra under Stokowski on April 12, at one of the Youth Concerts, on which occasion she played the Chausson Poeme. The Mannes School orchestra's program includes also two movements from the Beethoven quartet, op. 135, and a Tschaikowsky suite.

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HIPPODROME NATIONAL OPERA

Humbert J. Fugazy Takes Over Executive Direction of Hippodrome Opera

The executive direction of the New York Hippodrome National Opera Company was taken over on April 19 by Humbert J. Fugazy, sports promoter, by arrangement with Cecil E. Maberry, president of the Hippodrome. Coöperating with Mr. Fugazy in his first operatic venture will be Bart T. Manfredi, young New York lawyer, associated in many of Mr. Fugazy's enterprises, who will be the president of the company. Pasquale Amato, eminent baritone, remains as artistic director, and Mr. Maberry continues as head of the theatre. Ralph Errolle, tenor and former president of the Hippodrome National Opera Company, has resigned as executive but remains as singer.

The new management of the Hippodrome producing organization, it is announced, is arranging to bring some eminent artists and "to create a new opera public from the world of sports and other amusements." The new executive director feels that a large majority of the non-opera-going public may be won over to this form of æsthetic enjoyment if the right methods are employed. The present orchestra, which is made up entirely of Metropolitan Opera players, and the chorus from the same institution will remain, and the staff which Mr. Amato has built up is to be largely retained.

LUCIA DI LAMMERMOOR, APRIL 16

Starting with this, their first production of Donizetti's Lucia di Lammermoor, the Hippodrome chorus was made up entirely of choristers from the Metropolitan Opera Association. This improvement, together with the recent additions to the orchestra personnel, made for a vigorous performance, with Dorothy Chapman in the title rôle and Gabriele Siemoni on the podium. Miss Chapman's singing was not always of the high standard of excellence she exhibited last fall as Rosina in the Barber of Seville. She was, however, effective in the Mad Scene. Lawrence Power sang Edgar of Ravenswood with skillful phrasing. Giuseppe Interrante was adequate vocally as Lord Henry Ashton. Guido Guidi was good as Raymond, Bide-the-Bent. Others heard were Martha Laird (Alice), Jan Marlo (Lord Arthur Bucklaw) and Lodovico Oliviero (Norman).

CARMEN, APRIL 17

A new Carmen was presented in this performance, Louisa Caselotti, a young American singer from Bridgeport, Conn., who has had operatic experience in this country and in Cuba, appearing with the company for the first time. She is petite, charming, with a piquant personality, and a warm and sizable contralto voice—all of which, added to skill in dramatic action, made her interpretation popular with the large audience. The cast was said to be entirely of American singers, including Ralph Errolle as José, Lucy Monroe as Micaela, Joseph Royer as Escamillo, and in other rôles, Thomas Thomas, Norman Cordon, Louise Cronheim, Georgia Standing, Jan Marlo and Paul Farber. The débutante and the other singers enjoyed numerous curtain calls in the course of a spirited performance. Giuseppe Bamboschek conducted an orchestra notably strengthened by the inclusion of Metropolitan Opera players, while the chorus from that institution sang well.

LA GIOCONDA, APRIL 18

La Gioconda was performed for the second time in this series, with Della Samoiloff again in the title rôle; Bruna Castagna, instead of Ruth Fordieri, as a most capable Laura, and Georgia Standing as the blind mother. Giuseppe Radaelli as Enzo, Giuseppe Martino-Rossi as Barnaba, and Amund Sjovik as a dignified Alvise were the other principals heard by a good-sized audience. Alberto Baccolini conducted excellently.

FAUST, APRIL 19

A good-sized audience heard the second performance of Faust, with a new Marguerite, Faust and Siebel. Lucy Monroe impersonated the heroine; Rolf Gerard, the name part; Constance Bruno, Siebel. Miss Monroe was eminently successful both vocally and dramatically, singing with charm and appeal. Mr. Gerard sang in the artistic manner which Hippodrome patrons have come to expect from him and for which they applaud enthusiastically. The other singers were Georgia Standing, Amund Sjovik, Edgar Allen and Paul Farber. Eugene Plotnikoff again conducted this opera. The chorus and orchestra made a notable contribution to the excellent production.

AIDA, APRIL 20

Aida was given for the fourth time at the Hippodrome, with two newcomers. Greta Skoog, young Scandinavian mezzo-soprano, a pupil of Prof. Johannes Adler-Selva, made her début as Amneris. Lavinia Darvay, the heroine, had sung this rôle with other companies here and on tour.

Miss Skoog has a beautiful voice of good size and likable quality. She scored a particular success in her singing of the aria Ohime, Morir mi sento. Miss Darvay gave on the whole an effective vocal and dramatic delineation of Aida, but in the first part of the second act her singing was uneven in quality. Paul Farber was in good voice as the King. Norman Cordon made the most of the rôle of Ramfis. The ballet was reinforced by a contingent from the Metropolitan. Pasquale Ferrara once more offered an outstanding characterization of Radames. Giuseppe Martino-Rossi was the Amonasro. Jan Marlo was the messenger; Ethel Morton, the priestess. Giuseppe Bamboschek held the baton.

HÄNSEL AND GRETEL, APRIL 21 (MATINEE)

Sung in English, the nearly all-American cast in Hänsel and Gretel drew a full house. Impish was Georgia Standing as Hänsel. Cecile Sherman, playing opposite as Gretel, was vivacious and effective. Of course the horrid Witch (Alice Haeseler) was excoriated by the young folks, especially the busloads from Newark, N. J., and Poughkeepsie, N. Y., who swelled the audience. The Dewman and Sandman were done by Gladys Young and Louise Cronheim, sympathetic, youthful personages. Giuseppe Interrante as the Father and Amelia Fox as Gertrude completed the cast. Graham Harris conducted with skill and musicianship.

A ballet divertissement followed, continuing the happy spirit of the Humperdinck opera. It presented the Blue Danube waltz in slow tempo, featuring Ruth Curtis and Frank Cotay; a polka (Monna Montez and Nicholas Dake); The Music Box, a waltz, Russian Dance and Pierrot, the entire personnel appearing in the finale.

CARMEN, APRIL 21

Bizet's Carmen was given its sixth performance on Saturday night before a sold-out house which gave ample evidence that it thoroughly enjoyed the performance. With the exception of Dorothy Dickerson as Micaela, the cast was the same as in previous presentations with Bruna Castagna excellent in the title rôle, Ralph Errolle as Don José and Joseph Royer as Escamillo. Miss Dickerson was an attractive peasant girl, displaying refreshing vocal qualities which she projected in a charming and skillful manner. Other members of the cast were Thomas Thomas (Morales), Norman Cordon (Zuniga), Louise Cronheim and Georgia Standing (Gypsy girls), and Jan Marlo and Paul Farber (Smugglers). Giuseppe Bamboschek was the conductor.

IL TROVATORE, APRIL 22

Sunday night's performance was one of Verdi's Il Trovatore, with Norma Richter as Leonora; Bruna Castagna, Azucena; Giuseppe Radaelli, Manrico; Joseph Royer, Count di Luna; and the other rôles taken by Martha Laird, Nino Ruisi, Jan Marlo and Paul Farber. Giuseppe Bamboschek conducted. The only newcomers to this cast were Mr. Radaelli and Mr. Royer. The production was an excellent one, measuring up to the high standard of the Hippodrome offerings. Miss Richter sang well as the heroine; Miss Castagna repeated her former successes as the vengeful gypsy. Mr. Radaelli has a voluminous, finely timbred voice and a fine sense of drama. Mr. Royer's tones were sonorous and colorful. There was a thronging audience which displayed much enthusiasm.

Trial by Jury and H.M.S. Pinafore Presented in New York

Gilbert and Sullivan's two operettas, Trial by Jury and H.M.S. Pinafore, were the offerings of the third week of the Savoyard season at the Majestic Theatre. Scintillantly sung, humorously acted and staged with finesse, the large audiences received them with spontaneous enthusiasm.

In Trial by Jury John Cherry was the rowdy judge, Herbert Waterous the dignified jury foreman, Roy Cropper the pugnacious defendant, Allen Waterous the counsel, William Danforth the riotous usher and Vivian Hart the flirtatious plaintiff.

Pinafore held the same cast with the meritorious addition of Vera Ross (Little Buttercup), who delighted the audiences with charming song and finished acting. Allen Waterous gave a magnificent characterization of Captain Corcoran, by far the best work he has done in this series. Not only did he sing well but was a naval captain to the manner born, despite the aspersions cast upon him by the exigencies of the libretto.

Excellent also was Mr. Cropper's Ralph Rackstraw. William Danforth, sinister in the make-up of Dick Deadeye, lacked this quality in his conception of the rôle. Laura Ferguson had the small part of Hebe, one of Sir Joseph Porter's (John Cherry) innumerable relations. Vivian Hart was a pretty and pathetic Josephine.

EMY-LOU

BIEDENHARN

Contralto

ACHIEVES OUTSTANDING SUCCESS IN BOSTON DEBUT RECITAL

Sasha Photo

Boston Evening Transcript, April 13, 1934, By J. H. F.

Miss Emy-Lou Biedenharn, contralto, singing at Jordan Hall last evening, showed intelligence and taste in her choice of songs as well as in her manner of singing them. The program at first glance may have looked a bit heavy, with only two lieder to lighten it before the diverting last group, but **Miss Biedenharn's capacity for variety of interpretation** soon dispelled such misgivings. Throughout the program Miss Biedenharn's interpretive accomplishments were foremost. Schubert's difficult songs, "Death and the Maiden" and "The Almighty," both were sung with fine dramatic intent, with fervor, yet with directness and restraint. In these songs one was impressed with the particularly appealing quality of Miss Biedenharn's powerful high notes. Perhaps most representative of Miss Biedenharn's capabilities was her singing of "Ein Ton," a song whose beauty can easily be killed even when a rarely warm voice sings it. The charm of the song depends on intonation, phrasing, purity of tone. **The singer left no musical possibility unrealized, for her understanding and feeling penetrated the heart of its poetic meaning.** In the final 17th century "Joyous Easter Hymn" **her powerful voice brought a sense of vitality and strength and displayed all the merits of her musicianly interpretation.**

Boston Herald, April 13, 1934, By A. W. W.

During the course of time the song recital has not changed its form in any very marked respect. Miss Biedenharn's program followed these traditional lines; but the quality of her voice and the rather novel selection within those traditional lines cause her concert of last night to be remembered as a singularly pleasant occasion. Her choice of and **fine artistry in singing** the glorious aria from Gluck's "Alceste," the four songs of Schubert and the two by Arnold Mendelssohn imparted to her **recital an unusual distinction.** Miss Biedenharn's **voice is of the rich, sonorous quality which one ordinarily associates with an announced contralto, but does not always find.** Moreover her diction is above reproach, and her stage presence dignified and unmannered.

Boston Globe, April 13, 1934, By C. W. D.

The singer's province seems now, to be that of spacious, dramatic music, demanding broad vocal style and ample voice, such as Schubert's "Die Allmacht." **This was most ravishingly sung.** Miss Biedenharn's pianissimo is excellent, her ear and intonation impeccable, and her feeling for expression of emotion is commendable. **If her goal is opera, she ought not to experience difficulty in achieving it. Such a voice as hers is not common nowadays.**

Boston Christian Science Monitor, April 13, 1934, By S. S.

Mme. Biedenharn revealed to her hearers **a voice of great volume and of innately smooth and beautiful quality,** enriched by the deep undertones of a true contralto yet enlivened by an accompanying brightness of timbre. **There was much to enjoy. She sang always with taste** . . . with a graceful fluency and a purity of tone that were very pleasant. Cornelius's "Ein Ton," a well-known but seldom sung tour de force in monotone, was exceptionally well done.

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New York Concerts

APRIL 18

The Dessoff Choirs The third concert of the Dessoff Choirs (Margarete Dessoff, conductor), assisted by the Willem Durieux Ensemble, given in Town Hall before a large and discriminating audience, included both old and modern music. An Ave Maria for chorus and semi-chorus *a cappella* by Franz Philipp and a short Missa Causa Nostrae Laetitia for two-part women's chorus and flute by J. M. Mul, a twenty-three-year-old Dutch composer, had their first American performances by the Adesdi Chorus. Both are fairly conservative modern works, the second being the more rewarding as beautifully sung by the women's chorus with Amée Hyskell, soprano, soloist.

The impressive item of the concert was Bach's cantata Christ lag in Totesbanden. This was said to be its first public performance in New York. The work as given by the A Capella Singers and the Durieux Ensemble constituted a virtual revelation, so technically skilled, tonally clear and appropriate in sentiment was Miss Dessoff's superb reading of the inspired Easter music.

Other numbers included five Herbstlieder by Hans Gál, Two Songs to Be Sung at Midnight on the Water by Delius, Evening by Kodaly and a Matin Song by Howard Brockway, all remarkable examples of recreation of diverse modern idioms, as sung by the *a cappella* group. A first hearing in New York was given to a spirited folk chorus, Fticek veli, da se zenil bude ("Says the bird, marriage is in the air") by Josip Slavenski, sung by the Adesdi Chorus.

Special commendation is deserved by the work of the Durieux Ensemble, a string octet of young women performers, who under Mr. Durieux' sensitive and musicianly direction played his transcription for strings of the Praeludium in B minor from the Well-Tempered Clavichord, Book I, No. 24, and a delightful work by Claude le Jeune, La Bel' Aronde, with unanimity and tonal beauty.

Hazel Gruppe At Steinway Hall, Hazel Gruppe, pianist, offered a program comprising Momento Capriccioso (Weber), toccata and fugue in D minor (Bach-Tausig), Etudes Symphoniques (Schumann), Valse Triste (Sibelius), En Automne (Moszkowski), Pagodes (Debussy), toccata (Saint-Saëns), Recuerdos (Grovlez), and ballade in G minor, impromptu in A flat and fantasie in F minor (Chopin).

This diversified list afforded the artist ample opportunity to display her pianistic talent. The Weber and Bach works were set forth with excellent technic, and Miss Gruppe gave an intelligent and interesting reading of the toccata and fugue. Further, this pianist has depth of musical feeling and ability to express it. She met the exactions of her program with mature understanding adn technical grasp. She played for an appreciative audience.

APRIL 19

Philharmonic Orchestra For his regular Thursday and Friday concerts at Carnegie Hall, Arturo Toscanini chose a program of highly romantic music. The result was a series of multi-colored and temperamentally glowing delights listing Rossini's overture, La Scala di Seta; Roussel's Le Festin de L'Araignee; De Falla's El Amor Brujo (with Sophie Braslau as the vocal soloist) and Franck's symphony in D minor.

The conductor and his orchestra touched rare heights in interpretation and performance, and the audience responded with unstinted applause.

Sparkling and technically polished in the playing, the little Rossini masterpiece sounded like a gem-studded *bijou* in tone.

Roussel's piece (The Spider's Banquet), a delicately fanciful conceit, was spun with gossamer fineness by Toscanini and his men.

El Amor Brujo remains one of the outstanding compositions of modern times. Its passion, tunefulness, and brilliancy of orchestration never fail to register afresh with each new hearing.

Miss Braslau, although she sings with musical exactness and feeling, nevertheless lacks the ideal equipment and style for this specialized Spanish music. Her voice is too heavy and darkly colored and she misses many of the required nuances, especially in the handling of the typical appogiaturas and other ornamentation.

If Miss Braslau would take the trouble to get the Columbia recording (17020D) of El Amor Brujo, she might change her idea of how an impassioned Spanish damsel sings about frustrated love. The vocalist in the record is Conchita Velasquez, excellently partnered by the Orquestra Betica de Camera (of Seville) under the baton of the gifted Ernesto Halffter.

Haarlem Philharmonic The fifth and last musicale of the Haarlem Philharmonic's season drew an overflowing audience to the grand ballroom of the Waldorf Astoria on Thursday morning. The artists were Giovanni Martinelli, tenor of the Metropolitan Opera, and Quinto Maganini and his Maganini Symphony Orchestra.

Mr. Martinelli included arias from the two new operas which he added to his repertoire at the Metropolitan this winter—O Paradiso from L'Africana and the Cielo e Mar from La Gioconda. He also sang the Flower Song from Carmen and songs by Tosti and Leoncavallo. The tenor was in magnificent voice. His tones were flowing, golden and voluminous, and he rose to the high notes with triumphant ease. The audience gave him stormy applause and was insatiable in its demands for encores. He responded in generous measure, his added numbers including the aria from Pagliacci. Emilio Roxas gave musicianly support to the singer, and shared in the acclaim. For the Gioconda passage, Mr. Martinelli was accompanied by the orchestra.

The young American conductor of the Maganini Symphony introduced each selection on his part of the program with witty and pertinent remarks, a practice of which the audience enthusiastically approved. Three items from the compositions of royalty were played. These were by Henry VIII of England, Louis XIII of France and Louis Ferdinand, Prince of Prussia. Later offerings included Mr. Maganini's own Habanera, his orchestration of Gottschalk's The Banjo, and the Strauss waltz Tales from the Vienna Woods. This instrumental group is one of fine tonal adjustment, balance and flexible dynamics. Their obedience to their leader is exemplary, and not the least of their virtues is their crisp observance of rhythm. The audience called Mr. Maganini back for innumerable bows, and insisted on an encore to the last group.

APRIL 20

New York Chamber Music Society A benefit concert for the Philharmonic Symphony Orchestra fund, given by the New York Chamber Music Society in Town Hall, attracted a large gathering and was said to have netted about $4,000 for this purpose. The standards of musicianship associated with this organization prevailed, the program enlisting the efforts of ten artists of wide experience. They were Carolyn Beebe, pianist and founder of the Society; the New York String Quartet (William Kroll and Jaroslav Siskovsky, violins; Ludvik Schwab, viola; Milton Prinz, cello), Gustave Langenus, clarinet; Arthur Lora, flute; Bruno Labate, oboe; Bruno Jaenicke, French horn; Benjamin Kohon, bassoon, and Anselm Fortier, double bass. The works given were familiar compositions, the Bach suite in B minor for flute, two violins, viola, cello, double bass and cembalo (in which Mr. Lora's delightful flute playing had especial prominence); Schubert's lovely if somewhat prolix octet in F major, op. 166, for two violins, viola, cello, double bass, clarinet, French horn and bassoon; Brahms' quintet in F minor, op. 34, for piano, two violins, viola and cello; and Ernest Bloch's Four Episodes (which won the $1,000 prize of the Chamber Music Society in 1927), scored for piano, two violins, viola, cello, double bass, flute, oboe, clarinet, bassoon and French horn. An evening of superior musical pleasure was rewarded with warn applause by the discriminating audience, the players being repeatedly recalled.

APRIL 22

Philharmonic Orchestra For the second Wagner concert Toscanini offered the Lohengrin preludes to Acts I and III, the overture and Bacchanale from Tannhäuser (Paris version), and excerpts from Act III of Parsifal in which the orchestra was augmented by the soloists Hans Clemens (Parsifal), Richard Bonelli (Amfortas), Emanuel List (Gurnemanz) and the chorus of the Metropolitan Opera Association.

It can be said with accuracy that never has this great Wagnerian music received a more profound and moving delineation in New York City. Contrapuntal patterns never heard by the ears of Manhattanites were made evident by expert balancing of the orchestra choirs in the Lohengrin preludes; bizarre beauties of supreme utterance marked the Bacchanale of Tannhäuser; and the purified calm of true religiosity pervaded the *maestro's* presentation of the Parsifal music.

Hans Clemens, eloquent in the rôle of Parsifal, gave one of the most masterly performances of these magnificent lyrico-dramatic pages of the Wagnerian score. His tones had surety and tonal purity. His enunciation was intelligible to the last consonant, and his interpretation held that rare essence of living art which moves an audience to ecstacy.

Mr. Clemens was not alone, however, in achieving success. Emanuel List's full, vibrant voice has never been heard to better advantage. His Gurnemanz, admirable though it has been in performance at the Metropolitan, was here an exquisitely moving portrayal. Richard Bonelli, singing the song of the dying Amfortas, showed keen artistry in his interpretation, displaying his sympathetic baritone splendidly. The Metropolitan chorus offered one of the finest performances of its career in the final Grail chorale of Parsifal. And the Philharmonic Orchestra played with inspirational fire.

The audience, which packed every possible position for listening in Carnegie Hall, was completely enthralled by Toscanini's incomparable presentation. At the end of the afternoon prolonged ovations, almost hysterical in their fervor, flooded the performers.

Pan American Association of Composers with Martha Graham and Her Group One of the stirring and brilliantly successful artistic events of the season was the joint program of modern works given with the assistance of Martha Graham and her dance group by the Pan American Association of Composers at the Alvin Theatre last Sunday night. Owing to the outstanding talent of Miss Graham and the secure musical mastery of Albert Stoessel, who conducted, the program grew in power and impressiveness until at the close there were cheers for the dancer and the conductor, who appeared together on the stage.

Henry Cowell's witty Four Casual Developments, music of light and almost malicious satiric style, was danced in a most engaging and amusing manner by Dorothy Bird, Sophie Maslow and Anna Sokolow. Miss Graham appeared as soloist in Ekstasis (Two Lyric Fragments) by Lehman Engel, which suggest the extreme stylized simplicity of Satie; in two Primitive Canticles with music by Villa-Lobos, based on native folk-like material of stark strength, in which Judith Litante sang the vocal line from the orchestra pit; and in her remarkable conception of Wallingford Riegger's complex Frenetic Rhythms (Three Dances of Possession), in which Simon Rady intoned wordless obbligati. The last was a triumph of virtuosity in executing conflicting cross-rhythms, and brought cheers.

The new work on the program was a dance version of Edgar Varèse's Integrales, under the title Shapes of Ancestral Wonder, done by Miss Graham and her group—a conception of unusual power which gave a cumulative force and continuity to the composer's strident and largely-conceived score. It is not too much to say that new meaning and coherence were brought by Miss Graham to music that is more impressive in the use of sonorities than in musical invention. Another ensemble number was the familiar and moving Primitive Mysteries (to music by Louis Horst, on a flute offstage), a classic of the Graham repertoire.

Between the dance numbers, the small ensemble under Mr. Stoessel played several lighter if interesting works—three dances from the ballet La Guiablesse by William Grant Still, exotic and original excerpts, with a jazz basis; Charles Ives' Hallowe'en, The Pond and Allegro Moderato, the first and last exploiting the composer's favorite use of several unrelated musical units playing simultaneously, and the second, extremely brief and atmospheric, with the offstage voice of Mr. Rady assisting. There was also a witty, satiric work, 8 X Radio, by the Mexican composer, Silvestre Revueltas, blending Spanish dance forms, sentimental strains and various forms of static.

The program was a triumphal revelation of Mr. Stoessel's virtuosity in conducting modern music, for he has been associated in the past more particularly with classic opera, choral and orchestral works. Undoubtedly he will be heard frequently in this medium in the future, for his conducting combined to an unusual degree rare understanding of difficult idioms with unusual command of complex rhythms and tone colors.

Other Concerts

Frederick Bristol, pianist, Barbizon-Plaza, April 20, evening.

Longone to Present Opera in South America

Paul Longone, manager of the Chicago Grand Opera Company, is to manage the Municipal Theatre in Santiago, Chile, and is now forming an operatic company in New York to take with him to that country the latter part of July for a two months' engagement in August and September. Among the roster of singers are Rosa Raisa, Edith Mason, Eleanor La Mance, Hilda Burke, Giacomo Rimini, Renato Zanelli and Carlo Morelli. Gennaro Papi will be the conductor; Desire Defrere, stage director. Mr. Longone returns to New York after these performances at the Municipal Theatre.

ALL The Critics Agree About

FAY FERGUSON

Highlights

NEW YORK RECITAL, Feb. 27, 1934

". . . her ability to project swift, intricate figures gave clearness, sparkle and vitality . . . The pattern and the voice leadings remained clear and well balanced."
—TIMES

". . . Her feeling for music in the romantic tradition was further exemplified by her performances . . . possession by the pianist of a definite sense of the poetic and its translation into musical values."
—SUN

". . . notable feature of the recital was the pianist's consistently fluent and dexterous technical skill."
—HERALD TRIBUNE

"A musician of unquestionable talent . . . again exhibited her ample technical equipment and her facile touch, playing, furthermore, with taste and style."
—WORLD-TELEGRAM

"It is easy to lavish praise and commendation upon the attainments of Fay Ferguson."
—AMERICAN

". . . charming stage presence . . . plays with relaxed ease . . . fine regard for dynamic effects and clear balance."
—EVENING JOURNAL

". . . a fluid, resonant tone, a facile technique and an admirable intelligence in the delineation of musical mood."
—DAILY MIRROR

". . . a pianist of talent and ability. She is honest, well-intentioned and thoroughly competent."
—BROOKLYN DAILY EAGLE

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Choral and Symphonic Events Feature Close of Milwaukee's Music Season

Chicago Orchestra and Richard Crooks Among Those Heard

MILWAUKEE, WIS.—The annual springtime activity of local musicians in various festivals has been prefaced by final seasonal concerts. The Pabst Theatre musicales numbered but four this year and are over. The last concert in the series of ten played by the Chicago Symphony Orchestra was given with Eric DeLamarter conducting, in the absence of Dr. Frederick Stock, who was ill. The symphony was Brahms' third. The concerts attracted almost capacity houses.

Some exceedingly fine choral singing has distinguished the waning season. At the Auditorium, F. Melius Christiansen presented his St. Olaf College Choir in another annual program which was marked by ensemble work at its apex in balance, compactness and nobility of effect. Most of the program was composed of sacred music, superlatively sung for devotion and flawless finish, if not for energy. Another college group that is fast making way to solid ground is the local Marquette University Chorus. Under the direction of Alfred Hiles Bergen the group of 250 singers gave a Lenten program, also chiefly of sacred music, and disclosed admirable quality of tone, good diction and mastery of fundamentals. A long and taxing list was given entirely from memory although this is but the second year of the choir's appearances.

Noble Cain at the Atwater School Auditorium presented the Shorewood A Cappella Choir, one of the several artistic interests of that remarkable community, a Milwaukee suburb, and the audience heard a program given with striking ease, clearness of diction and beauty in coloring. Several Russian songs were sung distinctively, as well as Negro spirituals.

CROOKS IN RECITAL

Probably some of the finest solo singing of the sparse season was that of Richard Crooks, tenor, who appeared at the Auditorium before a large audience under the auspices of the Civic concert group. Mr. Crooks was in perfect voice and Milwaukeeans thrilled to the exhibition of stunning *bel canto* marking his program, which opened with Handel and closed with several Irish songs. The audience kept the tenor adding encores until he had to hurry to a waiting plane for a night trip to make a Baltimore engagement.

Lucie Westen, a Milwaukee singer, returned to score in the leading part of the Lehar operetta, Gypsy Love, at the Davidson Theatre. A young singer, Angela Chopp, who has been heard for some time in Prague and other European cities, sang several bits in connection with the Pabst Theatre Drama Festival, showing herself an artist of finish and decided dramatic talent. Howard Stein at the Athenaeum disclosed scholarly interpretation and forthright pianism in a program of wide scope.

The Art Institute presented Mrs. Paul Gillan, contralto, in an interesting program, which included Bantock's Songs from the Chinese. Milwaukee composers had an effective hearing of many works in the International House Auditorium. Among the compositions were new trios for strings by Carl Eppert and Uno Nyman. Bayard Quincy Morgan gave a notable lecture-recital based on German Lieder at Milwaukee-Downer College Hall. The Dana (Nebraska) College Choir was heard in varied compositions, and at the Public Museum Hall a duo-piano recital was presented by Margaret Diefenthaeler and Roland Dittl, who gave surprisingly fine interpretations of Schumann works. J. E. McC.

Oratorio Society to Give Bach-Handel Festival

The Oratorio Society of New York will celebrate two important anniversaries next season with a Bach-Handel Festival, conducted by Albert Stoessel. The event will mark the 250th birthday of both composers. The annual performances of Handel's Messiah and Bach's B Minor Mass in its entirety are also to be presented by the society. The Oratorio Society's last appearance this season will be in a series of Bach programs given during the week of May 1 at the concert hall of the Juilliard School of Music.

Barrère-Salzedo-Britt New York Recital Program

Georges Barrère, Carlos Salzedo and Horace Britt, in addition to their respective solo careers, have given twenty concerts together this past season. They present their first joint recital in New York on May 8, at the Town Hall. The flutist, harpist and cellist will appear individually and together in a program of old and new music.

The concert is to open with a sonata by Antonio Lotti (1667-1740), written originally for harpsichord or harp, flute and cello. This will be followed by the first performance anywhere of a trio especially written for and dedicated to the Barrère-Salzedo-Britt combination by Boris Koutzen, an American composer of Russian extraction.

The three musicians will then play solo numbers: Mr. Britt, Boccherini's sonata No. 6 in A; Mr. Salzedo, Pescetti's sonata in C minor and two works of his own; and Mr. Barrère, J. S. Bach's sonata in A minor. Two compositions in which the group are to join conclude the program: Wallingford Riegger's Divertissement, written for Barrère-Salzedo-Britt, originally performed at the Pan-American Association concert at the New School on December 11, 1933, and repeated on February 11 at the home of Mrs. F. S. Coolidge in Washington; and Debussy's Children's Corner, transcribed from the piano for flute, harp, and cello by Mr. Salzedo.

Raisa and Rimini Sail

Rosa Raisa, soprano of the Chicago Grand Opera Company, sailed April 14 on the SS. Ile de France. She was accompanied by her husband, Giacomo Rimini, who has been singing this season in the Italian opera houses and arrived here a short time ago to make the return trip with Mme. Raisa.

Mme. Raisa will spend the summer in Italy preparing for her return here next fall. She is again to be with the Chicago Grand Opera Company throughout its seven-week season which begins in November, and will precede this with a month's concert tour.

Atlantic City Hears La Forge Singers

ATLANTIC CITY, N. J.—Emma Otero, coloratura soprano, and John Uppman, baritone, were heard in recital here on Easter Sunday. Miss Otero's charming voice and presence won her immediate success and many encores were demanded. Mr. Uppman shared both program and acclaim with Miss Otero. He has a rich and pleasant voice. The concert resulted in a reengagement for later in the season. Both the singers are artist-pupils of Frank La Forge of New York. G.

ATTRACTIONS

ANNUAL CONCERT

BORIS LEVENSON

Composer-Conductor

assisted by Dorothy Preiser and Musette Trulock, sopranos; Ruth Kemper, violinist; Joseph Girlando, pianist; and The International Singers. (Ensemble of Mixed Voices.)

Carnegie Chamber Music Hall, New York, Saturday Evening, May 5, 1934, 8.30. Tickets $.75 to $2.20.

Joplin Fine Arts League Sponsors Concerts

Dalies Frantz and Charles Wakefield Cadman Presented in Interesting Recitals

JOPLIN, MO.—The musical division of the Fine Arts League presented Dalies Frantz on March 20 and Charles Wakefield Cadman on March 29. The playing of Mr. Frantz revealed a perfected mechanical mastery of the piano and a delicacy in interpretative power that intrigued his audience so greatly that two encores had to be added to the long program.

Cadman was assisted by Clyde Neibarger (Pittsburg, Kans.) and a mixed quartet of Joplin singers, Evelyn Gaugler, Mrs. Ray Bond, George Lovesee and Karl Meyers, in a program featuring his own playing and the singing of his own songs. Following I Hear a Thrush at Eve, there was a moment of silence, the tribute of the Fine Arts League to George D. Osborn, one of its most ardent patrons, who died recently. That little touch instilled a depth of feeling in the artists which was shared by the audience to such an extent that the program was carried out in mutual accord.

Catherine Hatch and Mary McKee, both of Kansas City, gave a two-piano recital in the Woman's Club on April 3. Their playing was individual, pleasing and musically correct.

The annual Baby Artists' Concert was given in the Fox Theatre on April 14. This is a program by children seven years old, sponsored by the Joplin Music Club and open to the public. No studio—music, expression, or dancing—is mentioned in the program. Over, 1,800 people attended.

Lawrence Tibbett is to sing here on May 2. Mrs. Jay L. Wilder is local manager for the program. H. D. R.

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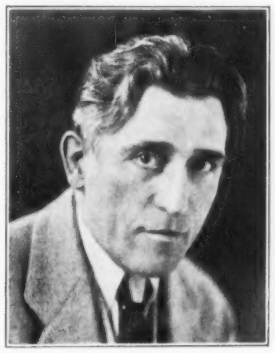

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New York April 28, 1934 No. 2820

CWA seems to be working—*FFF.*

—o—

The symphony season closes; the baseball season opens. Life is like that in America.

—o—

Now that there is a fad for short-wave listening on the radio, Americans may learn at first hand, through European programs, how broadcasting can be made artistic without commercial blather and ballyhoo.

—o—

Music in the Art Classroom

The relation of music to other arts and to industry are moot topics, with endless differences of opinion between the adherents of various camps as to the reciprocal influence of one upon the other. Does Debussy's music correspond to the symbolism of writers such as Maeterlinck and Mallarmé, or the impressionistic painting of Manet and others? Was the music of Bach so firmly rooted in the ideals and feelings of his age that it is a tonal translation, as Spengler asserts, of the aspiring Faustian civilization that produced differential calculus and German philosophy, as well as various forms in art and architecture different from the classic ideal of antiquity? Or was this all a matter of coincidence?

Possibly a more practical and fruitful aspect of the matter is embodied in the recent decision of Mrs. Carol Harrison, painter, in installing music as an inspirational force in her classes in creative design at Cooper Union, New York City. The innovation is said to be part of a general movement inaugurated by Austin Purves, director of the Cooper Union art school, to approximate natural studio conditions in the classroom. Many established artists, Mrs. Harrison points out, sing at their work; peasants hum folk tunes at their weaving, and nearly all of the students listen to radio orchestras while they work at home. Great importance is attached to the type of melody played. "It must be simple and clear in theme and design," she says. "Rondos, mazurkas, minuets, and folk-songs seem to be the most inspiring." Compositions by Bach, Chopin, Mozart, Schubert, Grieg, Fritz Kreisler, Liszt, and the folk dances by Brahms are popular.

A survey of ninety students in one of the classes showed that nearly all of them, faced with the problem of filling in a blank canvas, find great assistance in the music. One declared that music "affects the emotions, causing a great desire to demonstrate in some way one's personal reactions." Another said that unless the inspiration was unusually strong, one needed something to blot out external influences. "Music keeps my work at an even tempo," one prospective designer said, while another voiced the opinion of many of her classmates in saying that "it helps me to concentrate by furnishing one background instead of many incongruous sounds." A less general comment was: "I am inspired to work out something as fine as the music played." One music-lover found that the design of music helps in filling space. "A vacant spot cannot be left when you hear music," she said, "for it makes you put the accents in." Of principal importance to most was the fact that music, with its "rhythmic inspiration," creates an emotional state. Only three found the music disturbing. A few others declared that they did not care for music at all, and were therefore not interested in working to it. Three liked music so much that they were inclined to listen to it rather than to paint.

Mrs. Harrison does not ask her students to interpret the music pictorially in their art work. Her purpose is to produce "a happy environment which stimulates the imagination, awakens the creative spirit and makes concentration easier. In any creative work," she explains, "one needs concentration and isolation. Nothing must break in on the artist to interrupt his idea or destroy his rhythm."

Music has both its loftier and its more utilitarian sides. Let us hope that it will never become a mere handmaiden either to industry or to another art. But meanwhile there is no denying its useful character as an inspirer and a wholesome invigorator of the human soul.

—o—

Gatti to Remain

Unemployment is decreasing, for the gossips who predict Giulio Gatti-Casazza's resignation from the Metropolitan are actively at work again.

The managing director, as a matter of fact, has no thought of deserting the Metropolitan during its present struggle, and the directorial executives have no wish whatsoever to let Gatti-Casazza go. He has been a mighty sustaining bulwark throughout those hardships which have not yet ended.

—o—

Lagging Types of American Composition

The two major American musical conventions that are held annually—those of the Music Educators National Conference and the Music Teachers National Association—bring together in one assemblage so many authorities in various phases of the art that stimulating discussions are bound to ensue. The sessions of the former organization were discussed in the last issue of the Musical Courier, in a comprehensive report by Jeannette Cox. The annual meeting of the latter group, which took place in Lincoln, Nebr., last December, produced a number of interesting papers that have now been issued by the association in book form, according to its annual custom. These are well worth preserving, for they embody in small compass many of the points at issue in the musical field, expressed usually in a concise and pregnant form. Anyone who wishes to be kept in touch with the problems and views of thoughtful musicians will find this a useful compendium.

Selecting but two topics from many considered, one finds that organ and violin music are lagging behind in the large output of American composers. Charles Sanford Skilton, in discussing the Background of the American Organist says: "There is perhaps no type of composition in which our country is so inadequately represented, unless it is that of the violin. Our popular music has conquered the world and been widely imitated; we have song writers of surpassing excellence; at least one world figure in piano composition; creditable chamber music; highly significant choral and orchestral works. But in organ there is little save the efforts of a few talented individuals who have no national tradition to guide them. The nineteenth century bequeathed but a small amount of American organ music that we care to play today. . . . Our living organ composers are showing excellent mastery of the technic of European schools, especially the French, but we have as yet no personality so identified with the organ as MacDowell is with piano, or Horatio Parker with chorus. The German organist plays Bach and Reger; the Frenchman, Bach, Vierne and himself; the Englishman, Bach, Handel and Rollins; the American, Bach and all the rest, like the Irishman who fights successfully the battles of every country but his own.

"Possibly there is hope for the future. The violins of Stradivarius and the Cremona group preceded the composers Tartini, Viotti and Paganini. The magnificent instruments which our builders are developing, may ere long produce great composers and enable America to raise her creative organ art to the level of her technical achievement."

A similar cosmopolitan outlook defeats the aims of those who would produce indigenous American violin music. Cecil Burleigh, in a paper on Violin Composition in America, Its Aims and Possibilities, says: "In my opinion, the difficulty confronting the composer of violin music today is in shaking off the tradition which has clung to the violin as a show-instrument since the days when Paganini, Vieuxtemps, Wieniawski and Sarasate flooded the market with show-pieces, both in large and small form. . . . and the countless performances of these pieces on violinists' programs since then served only to indelibly associate the violin with music of this type." To be sure, says Mr. Burleigh, there are other and more substantial composers for the instrument, the classic concerti of the Italian masters, and of Bach, Mozart, Beethoven, Brahms and sonatas by Franck, Grieg and others. In the smaller forms, however, there has been a great dearth of worthwhile material, yet there is a small group of sincere musicians whose output, he believes, "bears favorable comparison with the product abroad from such modern writers as Strauss, d'Indy and Elgar."

This writer makes a suggestive analysis when he divides the methods mainly used by American composers for violin into three groups (although it is true that some figures use more than one of these styles). The main trends which he finds are:

1. Pure classicism.
2. Motives from Indian, Negro or folk-tunes as a thematic basis.
3. Suggestion, or impressionism, in music.

Mr. Burleigh regards either the classic or the impressionistic approach as equally valid, but he has less sympathy with the second division "because of its more limited possibilities as they pertain to any individual artistic expression, and because even these possibilities are so seldom realized." Certainly, he believes, "it is a mistake to think that a deep-rooted school of American composition can be established only by building up our music on native folk-tunes Such a process would narrow it down to a mere expression of nationalism. The more rigorously these tunes are adhered to in their native form, the more literal is the effect. If, however, only a portion of the tune is used, and even this is changed, both harmonically and melodically, to conform to a more individual expression, the original material disappears almost completely through such attenuation."

Nor does jazz seem to this writer to offer a much more fertile field. "A touch of jazz humor, handled as Ravel has done it in the last movement of his recent piano concerto, can have its place, but it takes an artist to suggest it. Any composition which is simply out and out jazz, with never an effort toward concealment, has no artistic merit whatever. It simply degenerates into cheap literalism."

Among native or naturalized American writers who have made ambitious contributions to violin literature, Mr. Burleigh instances Rubin Goldmark, Louis Victor Saar, Carl Busch, Charles Martin Loeffler, Leo Ornstein, Henry Holden Huss, Albert Spalding, John Alden Carpenter, Ernest Bloch and Daniel Gregory Mason. As outstanding examples of the various approaches, he lists Carpenter's sonata in G and Mason's sonata for violin and piano, op. 14, as examples of classicism; and Bloch's Rejoicing, Contrition and Exotic Night and Spalding's Etchings as representative of modernism but as for the form utilizing folk themes, he confesses that he is "not acquainted at present with any American work in which the original theme is handled with such mastery as to lift this type of composition into a definite art-form."

—o—

Mozart Harpsichord Rediscovered

A harpsichord which was the first played by Mozart has been discovered in the castle of Frederick the Great at Breslau, Germany. At the time he played it, in 1765, the composer was only nine years of age.

The instrument was constructed in London to the special order of the King of Prussia by Burckhard Tschudi, a native of Flanders. It bears the number 491, and is signed by Tschudi. Frederick the Great was so delighted with the instrument when he received it that he ordered two more, one for his sister, Princess Anna Amalie, and the other for his brother Prince Heinrich. These are now in the Hohenzollern Museum in Berlin, and bear the numbers 511 and 512. It had always been assumed that one of these was the harpsichord which Mozart was known to have "inaugurated." But the newly discovered instrument, inscribed as it is with the date 1765, a year in which Mozart is known to have been in London, must be the one.

VARIATIONS

By Leonard Liebling

A batch of new Russian music reaches this desk, from the presses of the State Music Publishers, Moscow, solely represented in America by the Amkniga Corporation, 258 Fifth Avenue, New York.

Topping the collection of examples lying before me, is a small booklet of music, with a militant red cover, called Proletarian Songs of U.S.S.R. The first piece in the volume is the Internationale (the workers' hymn) in which the words urge the toilers of all the nations to throw off "the tyranny of the wealthy, leisured classes," and seize the reins of power. "To hell with humbleness and patience," says part of the English text, which is printed also in Russian, German and French. The tune of the Internationale is familiar and stands out through simplicity rather than musical appeal. This song, as well as the others in the book, so the Preface informs us, came from proletarian sources, the factory, the humble abode of the worker, frequently a prison cell or an underground hiding place. The music was "not the product of bourgeois individualist composers writing for elegant concert audiences."

For Soviets these songs register deep significance, as most of them treat of the Russian Revolutions of 1905, 1917, and the sanguinary October days. A Funeral March, By Fiends You Were Tortured and Martyred, The Red Flag, Song of the Heroes, My Gun, are some of the suggestive titles. None of the songs has the musical beauty of the old "bourgeois" national hymns of Europe.

International Collection of Revolutionary Songs includes thirteen of them, all "proletarian," stemming from revolutionary workers' organizations in France, Germany, Hungary, England. There are even two from Japan, and one each from China and Mongolia —the last named, called Red Banner, created in 1921 by the Mongolian insurgent troops. America contributes Hold the Fort, Hunger March, and a protesting Negro song, I Went to 'Tlanta. An interesting Foreword consists of a heated political document urging the use of revolutionary songs for propaganda purposes. Some of the texts in this collection are violent; all of them, sinister. One is pathetic. Let me quote it:

I wen' to 'Tlanta
Neber been dere afo',
White folks eat de apple,
Nigger wait fo' core.

Refrain: Catch dat Southern!
Grab dat train,
Won' come back no mo'.

Wen' to Charleston
Neber been dere afo',
White folks sleep on feather bed,
Nigger on de flo'.

Refrain

Wen' to Raleigh
Neber been dere afo',
White folks wear de fancy suit
Nigger over-o.

Refrain

Wen' to Heben
Neber been dere afo',
White folks sit in Lawd's place,
Chase nigger down below.

Refrain

Of the tunes I like the Oriental ones best, even though it seems as though the Japanese melodies have been doctored by a European hand.

* * *

Of the new Russian concert music, the third string quartet, op. 67, by R. Glière, is the most satisfactory. This fifty-nine-year-old composer (his symphonic poem, Ilia Mourometz, was played by the Philadelphia Orchestra recently in New York) whose creational style antedates the Soviet Republic, nevertheless enjoys high favor in that land, and now calls himself a "proletarian" composer. Glière's previous string quartet is his op. 20, and the op. 67 shows no striking departure from the manner of the earlier work. Present-day atonal influences have not disturbed the basic tenets which Glière acquired from his teachers. Tancieff, and Ippolitoff-Ivanoff. The third quartet displays fluent and euphonious writing, abundantly lyrical, sensitively harmonized, and finely polished in workmanship. A poetically reflective slow (third) movement, and a well-knit and sonorous concluding fugue are the outstanding parts of the composition.

A lively Jubilee March by Ippolitoff-Ivanoff (arranged by S. Gaber for band) is old-fashioned military stuff in 4-4 time, with swing and stirring fanfares. The names of the instruments in the score are printed in Russian.

A delicate and graceful arrangement (by Kriukoff) for piano, violin and cello, of Debussy's piano valse, La plus que lente, affords useful material for ensemble players of moderate abilities, as the piece is kept free from too demanding technical requirements.

N. Miaskowsky figures with seven piano bagatelles, op. 31, called Faded Leaves, and mostly of nostalgic character, except Nos. 4 and 6, which move with celerity and invite swift and nimble fingers. These Miakowsky fragments are amiable music even if they do not reach toward Parnassus in their inspiration.

G. Popow and his Grosse Klaviersuite, op. 6, make quite a different bid, with pretentious and intricate sections called Invention, Chor, Lied, and Fuga. The composer, evidently well-stocked with counterpoint, makes his music scientifically correct rather than emotionally persuasive. Even the Lied is a cold and sterile song. The presto Fuga does not yield its intricacies to easy solving. In the neo-classic vein, and austere, the suite by Popow challenges the attention of only deeply serious musical explorers . . . By the way, what kind of a tempo is "Allegro melodico," asked for in the first movement?

D. Shostakovitch, one of the younger men of Russia, and articulate with the voice of the moment, furnishes evocative material in his piano sonata, op. 12. A choppy, chortling Allegro opens the one long movement (22 pages), leads into short Adagio and Lento episodes, and then pushes on to a furious finish. The whole is a brittle, restless, ironic document, with some of the grins of Hindemith and the demoniac zest of Prokofieff. Hardness and disillusion sound their dry tones in what Shostakovitch gratuitously calls a Sonata. But make no mistake; this is a composer of force and individuality, even if the iron has entered his soul. The sonata impresses as strongly as Shostakovitch's first symphony, heard in New York not so long ago.

The Red Poppy, by Glière, is at present the favorite ballet in Russia. It includes a Dance of the Soviet Sailors, and in piano arrangement the piece is most fetching, with folk tune flavor and invigorating, typical Russian rhythms.

A. Mossoloff, of Iron Foundry fame, winds up today's review contemplations with a quartet of songs called Four Newspaper Notices. Specifically they are, Leeches for Sale, Lost Dog, Change of Name, and Rats Exterminated. Moussorgskian in text and treatment, these grim and cynical conceits by Mossoloff have rude power and a high degree of descriptiveness. The longest of them is only two pages. Some of the Mossoloff harmonies shriek with dissonance, but what would you, when a composer tonalizes leeches, dogs and rats? It would be interesting to hear this vocal menagerie performed on the recital platform.

* * *

A news item in recent daily papers tells that Leopold Stokowski, while conducting an orchestral rehearsal recently, "was seated on a wooden horse fitted with a saddle." He explained that he uses the contrivance for comfort when he is tired.

We are most anxious to see Stokowski bring his innovation to Carnegie Hall and perhaps try it in the following program:

Overture, The Bronze Horse.....Auber
The Centaurs (from Suite).....Wetzler
En Cheval .....Grasse
Troika .....Tschaikowsky
Wild Horseman .....Schumann
Charge of the Uhlans.....Bohm
Ride of the Valkyries.....Wagner
Trot de Cavallerie .....Rubinstein
Mazeppa .....Liszt
Tails from the Vienna Forest.....J. Strauss

If there is a soloist, why not a singer, in songs by Horsman?

* * *

Mrs. Fritz Reiner gladdens this department with a March 27 letter from Venice:

. . . "The much talked of *primavera* has been very slow in arriving here and we have had the unique experience of riding in a gondola, furred to the ears, and a blanket over the knees. The Italians believe in this fantasy of warm weather for the little tables are all in front of Florian's and the other cafés in St. Mark's Square, waiting for customers to bask in the anaemic sunshine. . . . But there are always tourists photographing one another feeding the pigeons. I would love just once to be able to send you a picture of the pigeons feeding the tourists. . . . And what will happen one day when there are more pigeons in Venice than people? I don't see how the birth rate of the Venetians can keep up with the birds. I have plenty of time to think about these things as Fritz has gone to Vienna where he had a radio concert last night. I listened in here, at the home of a friend—and how interesting it is to have a radio in Europe! We turned the knob of the dial slowly (after Fritz's concert naturally) and guessed at the various strange languages coming out of the loud speaker. We identified gypsy music from Budapest, political *Reklame* from Germany, dance music from Paris, and a very dignified and boring English discussion of relations with China (from London). . . . Fritz has had a most successful series here in Italy. Naples, Rome, Florence, Turin, and Venice have been warm and gratifyingly noisy in their appreciation of the concerts. I do love Italian enthusiasm. . . .

* * *

Were you listening in last week when Vienna was sending a radio broadcast concert to America? The program consisted of Tschaikowsky's violin concerto, played by Erica Morini, accompanied by an orchestra under Robert Heger. It was a remarkable experience, the music coming perfectly over the distance of 4,000 miles or so, and even the most delicate nuances registering with absolute clarity. Miss Morini displayed all the dash, warmth, and taste we heard from her when she toured America, but the radio hearing revealed also that she has gained astonishingly in volume of tone and largeness of musical line. The performance was stunning and deserved the hurricanic applause which came over the air. Our concert audiences have a treat in store when Miss Morini makes her appearances in this country next season.

* * *

A Columnist Suite, for violin and piano, by Milton Rosen and David Zeikel, (F. B. Haviland Publishing Co.) is in four parts, Tempi di Walter Winchell, Aircaster (Mike Porter) Mark Hellinger, and O. O. McIntyre.

The quartet, gentlemen who write signed departments of their own in various daily papers of New York, are pictured in tone by Messrs. Rosen and Zeikel. It is difficult to reconcile the portraits with the music, and one suspects that the names were used as titles after the compositions were set down.

That does not matter, however, as the four little pieces are worth while in themselves, prettily themed and quaintly rhythmed and harmonized, all in the better class modern idiom of Broadway. What particularly endears the Columnist Suite to my heart is its frank pleasing of the ear with tune. When your popular composer has no melody, his muse stays silent. Unlike his more pretentious colleague of the concert repertoire, he knows he cannot fool his customers and does not even try.

A Columnist Suite is published also in orchestral score and parts.

* * *

In the phonograph field, recent novelties are the Victor recordings (Musical Masterpieces) by George Copeland, of Debussy piano pieces, as well as the Afternoon of a Faun transcribed by the performer. That arrangement, cleverly suggesting the colorings of the original, is a better one than the more familiar version by the late Leonard Borwick. Also, Copeland makes a clearer setting of the individual voices and in easier distribution for the hands of the pianist. The record is an exceptional one for quality and shadings of tone.

Copeland achieved fame as one of the pioneer Debussy interpreters in America. This Victor collection of records gives evidence that he has lost none of his earlier zest and skill in the cause. There are abundant characterization, poetizing, and grace in his phonographic performances of Ondine, Canope, General Lavine, Eccentric, Bruyères, La Soiree dans Granade Clair de Lune, La Cathedrale Engloutie, and La Terrasse des Audiences au Claire de Lune.

Owners of phonographic libraries will make no mistake in adding this Debussy bouquet to their collections.

Another useful example, this time for Brahms students, is that composer's E flat trio, opus 40, for piano, violin, and horn (played by Messrs. Serkin, Busch, and Brain) and available in Victor recording. The ensemblists reach a high level of technical care and artistic authority. Of the beauty of this not too well known music, nothing new need be said. The horn part registers with fine mellowness on the disc.

* * *

"Just how long," asks J.P.F., "does a work stay modernistic; and when does it become merely modern, then outmoded, and finally mouldering?"

* * *

Sheet music shops complain of bad business but not one of them has the sense to fill its windows with copies of Schubert's Die Forelle, now that the trout season is on.

* * *

Has the Government by any chance been encouraging some of our recent tonal creators to undercompose their works?

That mysterious executive of the Musical Courier who dislikes publicity was discovered having luncheon with Goeta Ljungberg and two confrères at Romano's last week. As I sneaked into a seat at a table near the door, I overheard them in an ardent discussion about Goeta's stiff neck. Matters had become so heated over treatments, cures and remedies that one member of the foursome was demonstrating the magic touch of his fingers upon Goeta's spinal cord. Evidently the digital manipulations were successful, for Goeta suddenly exclaimed: "*Ach*, that is fine. My stiff neck has been flown out of the window. *Ach, es ist sehr gut.* I am all cured, *nicht wahr?* See, I give you my photo." And she promptly autographed a picture selected from a new group of her photographs received that morning for the "*so schön Herr Doktor.*"

* * *

A friend of mine had a letter from Richard Lert written *en route* to California to join his wife, Vicki Baum, and their children. Dick naively stated that though he was sure he hadn't spelled all the English words correctly he felt that the meaning was clear. I wish I could quote the epistle but I fear Dick's red face when he discovers that he said much more than he meant—and with remarkable lucidity.

* * *

I received this pleading epistle from a charming lady last week:

Dear Snoops:

What's the matter with you? Why haven't you written about any parties for the past two weeks? I am an invalid and can't drink cocktails, so you cannot imagine how much pleasure I get from reading about the parties you go to. Please go to some more and tell me about them. Can't you arrange to have somebody give one soon?

Affectionately,
SHUT-IN.

Now, dear back-biting friends, forgive me if I neglect you this week for I want to address myself only to my nice sick friend.

Dear Shut-In:

How brave of you to resist parties. I admire your valiant courage with all my heart. In fact, I am so impressed with your strength of character that I hasten to tell you of your vicarious enjoyment through me of two delightful social events which I arranged last week just to be able to write you about them.

Both parties took place on the same afternoon. First, I went to Bill Brady's, then staggered on to Cyrena Van Gordon's and finally stuttered to bed.

For the first time in my mysterious career I did not attempt a disguise but went as myself, for I knew that no one at Bill's party would recognize me and I felt sure I could get by Cyrena's butler without being stopped on suspicion that I was a detective come to guard the spoons.

When I arrived at Bill's there was a tremendous crowd of celebrities and the best sausage rolls I ever ate. After swallowing my tenth my eyes at last could see. There on a high-backed settee sat Grete Stueckgold, Gertrude Kappel and Mrs. Arthur Friedheim. Bending over them in humble solicitation was Lady Wielich. A short distance away stood Mrs. Charlie Hackett and Charlie's sister, Mabel, talking to Walter Golde, and right next to them Gustav Schützendorf, Emanuel List and Arthur Rosenstein in vigorous argument about ships, seas and (quite likely) sealing wax. Bill Brady himself was everywhere at once. Being so little he always could get through holes most people dared not try. He stopped beside Marion Telva and Kathryn Meisle for a second to replenish their glasses and swiftly moved on to Harvey Enders and his attractive wife, Ruth. Tucked in a corner I spotted Mr. and Mrs. Clarence Adler, Dick Copley, Allen Hinckley and Jerry Bergh.

By that time I had eaten so much I needed air, so I rushed out, hailed a taxi and sped on to Cyrena's Park Avenue domain.

The first person I saw after the butler had given me the once-over was Walter Golde. How that man could be in two places at once can only be accounted for by his dual personality. Near him were Madeleine Keltie (a study in black and white) and Horace Parmelee. Fearing discovery, I ran to find Cyrena, who I knew would hide me if fingers were raised against me. There she was in a black chiffon gown with a fluttering train. And there standing on the train was Frank Perkins in staccato conversation with Frank Wenker and Paul Morris. Snugly ensconced on a deep red davenport and flanking Mrs. Milliken sat Jack Salter and Horace Johnson. Other scattered managers arranged in appropriate positions about the spacious room were Larry Evans and Ward French.

About that time, while I held *hors d'oeuvres* in each hand and couldn't applaud (much as I wanted to) Russell John, who sang and played some of the funniest songs I've heard since I was fifteen years old, Count Morner entered the room. I left hurriedly, for that chap knows me well enough to have me thrown out of any house.

I do hope, dear invalid correspondent, you enjoyed the parties you went to. Here's hoping I can drink a few more cocktails for you. I like parties, too.

Love and kisses,
SIMON SNOOPER.

"Yes, Madam; it's a genuine 1925 model."

Fred Gaffney, a pupil of Joe Lhevinne, had an illuminating incident happen in his young life one day recently at the Paramount Theatre. Swinging his stick nonchalantly, he bought a ticket at the gilded booth and entered the house to find a crowd of people waiting for seats. As he strolled down the rococo foyer he suddenly noticed for some unaccountable reason that he was limping badly. Though he felt no pain and there seemed to be no cramp in his leg, yet each step he took became lamer than the one before.

Arriving at the roped doorway an usher motioned to him and directed a uniformed attendant to find a seat for him. As Fred sank gratefully into an aisle chair, the usher asked sympathetically, "In the War?" and Fred answered, not comprehending his meaning, "Sure, every day. Terrible, what?" "Yes, sir," murmured the stalwart guard and departed.

Puzzled over his lameness, Fred bent down and examined his foot to discover that he had lost the heel from his shoe. "Ha," said Fred to himself in his usual bland unsophistication, "a good racket, I've found. Hereafter I shall no longer be a heel. Heelless I shall go through life."

* * *

L. L. is so unlucky sometimes it hurts. After eating heartily of Russian viands with Isidor Achron and Dick Bonelli and his bride about a week ago, our Leonard discovered somebody had taken his coat. Slightly unhappy, yet the suave gentleman as usual, our dignified editor-in-chief took his three friends home for a game of pingpong. To his dismay, Izzy beat his host in a number of sets, upon which Dick and his *signora* reaped prize money. I suppose the final blow would be if I might report that the Russian fodder with which Leonard stoked himself gave him indigestion. Maybe it did. Leonard won't confess that.

* * *

I have had my ear whispered into again. The voice announced that the Negro opera, Porgy, which George Gershwin is writing with DuBose Heyward (now George's house guest in New York) is not to be produced under the entire auspices of The Theatre Guild but is to be a new production next season of the—guess who? I have been unable to verify this rumor. If I'm wrong, I can take it.

This should be a swell show, no matter who puts it on, for the play DuBose and Dorothy (his wife) did of Porgy for The Theatre Guild a few years ago was a triumphant success financially and artistically.

Foreign News in Brief

Berlin Nazis Plan Festival

BERLIN.—Beginning May 12 and continuing until the middle of June, Berlin plans this year to give a series of special opera and concert performances, with the coöperation of the National Socialist society *Kraft durch Freude.*

At the Staatsoper, presentations are announced of Rheingold, Walküre, Tristan and Isolde and Meistersinger under the direction of Furtwängler; and Don Giovanni under the direction of Kleiber.

Richard Strauss, to whose seventieth birthday a part of the festival is dedicated, will conduct three of his operas.

The Deutsche Opernhaus promises Fledermaus under the direction of Müller; Mona-Lisa and The Girl of the Golden West under the baton of Reuss.

Kleiber will conduct open-air concerts by torchlight, and popular concerts of the Landesorchester are to be given under the direction of Havemann. F. P.

Jeritza Jewel Case Retried

VIENNA.—The supreme district court is rehearing the case of the Viennese jeweller Felix Kraus vs. Maria Jeritza. The singer is being sued for 171,000 Schillings (about $30,000), because she had sent back four diamond bracelets bought from Herr Kraus, saying that they did not meet her requirements. The court is discussing the meaning of the word "first-class," which Frau Jeritza used in ordering the gems, to decide whether or not the bracelets were made according to the agreement. A. R.

Erhardt Active in Vienna

VIENNA.—Dr Otto Erhardt has been entrusted with the stage management of the special performances of Tristan, Traviata and Eugen Onegin which Bruno Walter is conducting at the Vienna Opera. Following this engagement Dr. Erhardt will take charge of the stage at Covent Garden for the international season. In July and August Dr. Erhardt resumes his activity at the head of the operatic stage management class in the Salzburg Mozarteum. A. R.

Lili Krauss in Holland

AMSTERDAM.—Lili Krauss, Viennese pianist, and Daniel Karpilowski, violinist, have given a series of sonata recitals throughout Holland. Their success was such that a second tour has been organized for May. R. P.

Schönberg Concerto for Feuermann

LONDON.—Arnold Schönberg has written a cello concerto based on a harpsichord concerto by Georg Matthias Monn (1717-50). It is to be played by Emanuel Feuermann on his forthcoming American tour, as well as with a number of European orchestras next season. C. S.

International Contest at Geneva

GENEVA.—An international musical competition is being planned to take place here, August 12-15. A number of choruses, and orchestras from various countries received invitations but no details have yet been published. F. P.

Stueckgold Soloist with Down Town Glee Club

Grete Stueckgold will make a final New York concert appearance of the season as soloist with the Down Town Glee Club at Carnegie Hall on May 2, singing an aria and a group of songs. The soprano's broadcasts on the Chesterfield Hour from WABC, New York, continue, however, until June 30.

Paradiso Pupils to Appear

Among those appearing at the spring pupils' recital of Donato Paradiso on May 1 will be: Katherine Finmara, Millie M. Olsen, Anna Werth, Beatrice A. Alexander, Maria De Polo, Louise Corchia, Renee Gulick, George Bedner, Charles B. Fowler, Alexander Schupak, Oliver Karle and Antonio Fioro.

A. G. O. and N. A. O. Merge

The American Guild of Organists and the National Association of Organists have merged. The combination of the two organizations was assured by an overwhelming majority.

From Our Readers

Louis Persinger Writes

New York, April 13, 1934.

To the Musical Courier:

In the Musical Courier (Variations) column of March 31 I have noticed a letter attributed to Yehudi Menuhin which appeared in the Washington Star of March 4.

I was considerably astonished and amused to read in that remarkable letter that Yehudi Menuhin had his "elementary" training with "an American (Louis Persinger)."

Considering the fact that some of the boy's greatest, genuine public successes came during those early years (his seventh, eighth, ninth, tenth, eleventh and twelfth), when he was still studying with me, and that he was then performing many of the master works of the violin literature, it seems rather absurd, to say the least, to see that lengthy period of solid work and artistic achievement dismissed casually as "elemental" and "fundamental."

It is true that Yehudi Menuhin has had no lessons with me since the middle of March, 1929, when he was taken over to Germany to win his first sensational triumphs there (in April of that year), but I am quite content to have the artistic worth of my "training" weighed by observers who are familiar with the playing and accomplishments of those earlier days.

The later masters of Menuhin are welcome, in so far as I am concerned, to share the credit for his present successes and style of playing.

Yours very sincerely,
LOUIS PERSINGER.

OBITUARY

Mrs. Antoinette Giannini

Mrs. Antoinette Giannini, mother of several eminent musicians including Dusolina Giannini, died April 17 at the home of her son, Francis Giannini, in Philadelphia. She was sixty-three years old.

Although not well for the past four years, Mrs. Giannini continued to travel with her daughter, Dusolina, on her concert and operatic tours both here and in Europe until a few weeks ago. She was unable to accompany her when she sailed for Germany last week.

Besides Dusolina, Mrs. Giannini is survived by another daughter, Mrs. Euphemia Giannini Gregory, formerly a soprano of the Philadelphia Opera Company and a member of the faculty at the Curtis Institute of Music; two sons, Francis, a student cellist, and Vittorio Giannini, winner of the Horatio Parker Fellowship in musical composition at the Academy of Rome, and the American Musical Foundation prize for the outstanding composition in America, also her husband, Prof. Ferruccio Giannini, tenor, and a former city councilman of Philadelphia. Mr. Giannini once sang with Adelina Patti and was the first artist to make a commercial phonograph record.

William Albert Watkin

DALLAS, TEX.—William Albert Watkin, prominent in music circles of the Southwest, died recently at his home here. Mr. Watkin, who was known as the dean of music in Dallas, had brought the Metropolitan Opera Company to this city and to Houston and had sponsored appearances in the Southwest of Paderewski, Sembrich and Nordica.

Mr. Watkin was born in New Albany, Ind. In 1882 he moved to Dallas and opened a music store. The following year he became organist at the First Congregational Church, and in 1884 went to the First Baptist, where he was musical director and organist for thirty-seven years. He was in his seventy-seventh year when he died. His wife was Lulie Nuckols of Glasgow, Ky. The couple had two daughters and a son. R. P.

Corinne Dargan-Brooks

HOUSTON, TEX.—Corinne Dargan-Brooks, who died here on April 13, was a member of the Texas Music Teachers' Association, the American Guild of Organists, the National Association of Organists, the Tuesday Musical Club, the Auxiliary Board of the Houston Symphony Orchestra Association and organist of Trinity Episcopal Church, and Temple Beth Israel. Mrs. Brooks also taught music here for the past eight years. She is survived by her husband, R. R. Brooks; a son, Phillips D. Brooks, both of Houston; her mother, Mrs. K. S. Dargan, Sr.; two brothers K. S. Dargan, Jr., Reed Dargan; and three sisters, Misses Margaret, Edith and Clara Dargan, all of Dallas. K. B. M.

Mrs. John Sherwin Sr.

CLEVELAND, O.—Mrs. John Sherwin, Sr., widow of the banker and industrialist, died here on April 15 at the age of sixty-one. Mrs. Sherwin helped to support the Cleveland Institute of Music and the Cleveland Orchestra, as well as many charitable enterprises. Her contributions to art, education and philanthropy amounted to almost $1,000,000. O.

Lois Ellis

RAHWAY, N. J.—Lois Ellis, pianist and teacher, died at her home here on April 18. Miss Ellis conducted a piano studio in New York City. R.

Musicales

David and Leopold Mannes Appear

David Mannes, violinist, and his son Leopold, pianist, gave a sonata recital at the David Mannes Music School, New York, on April 15, concluding the chamber music series there. Mrs. David Mannes, who with her husband toured throughout America for over twenty years in sonata programs, was originally announced to play one of the three sonatas, but a fractured right arm made it necessary for her to withdraw. The sonatas listed were the Mozart G major (K. No. 379), Beethoven A major, op. 30, No. 1, and the Brahms D minor, op. 108. The recital offered the large audience one of the rare opportunities of hearing David Mannes' performances as sonata recitalist, and also of hearing his son who, in the past two and a half years, has given most of his time to scientific research at the laboratories of the Eastman Kodak Company in Rochester, N. Y. Violinist and pianist were recalled several times to the platform to bow their thanks, at the conclusion of the program, for the enthusiastic appreciation accorded them. D.

* * *

Rosemarie Brancato at Rubinstein Concert

The Rubinstein Club of New York had as soloist at the last concert on April 10, Rosemarie Brancato, the young coloratura soprano heard in January with the Chicago Opera Company, and who attracted the attention of music-lovers. Miss Brancato sang the Lucia Mad Scene, songs by Warren, Massenet, Liebling, and a group of folk-songs in five different languages. Her success with the audience was overwhelming and many encores were demanded.

The assisting flutist was Gerald Rudy, and the accompanist was Victoria Franzen. D. C. M.

* * *

Dolores Hayward Presents Artist-Students

Jack Finestone, pianist, recently appeared in recital at the George Washington Hotel, New York, with Morris Bialkin, cellist, under the auspices of the Tempo Guild. They gave an excellent performance of Boccherini's sonata, and solos by each player were well received. The concert registered the eighth appearance of Mr. Finestone this season. Both are artist-pupils of Dolores Hayward. F. W. R.

* * *

Song and Piano Recital by Marion Luyster DeVoe Pupils

A song and piano recital was given by the pupils of Marion Luyster DeVoe at her Metropolitan Opera House Studio, New York, on April 21. Two pianists and nine singers performed for their friends and invited guests. Eight-year-old Elizabeth Beck showed industry and proficiency in three selections for the piano. Helen Dunkell, the other instrumental performer, played with intelligence and taste.

Kenneth Strittmatter, thirteen-year-old boy soprano, did commendable singing. The only bass on the program, George Schottler gave pleasure in Franz Liszt's Du bist wie eine Blume. Edith Lefkovitz, soprano, sang Oley Speaks' Sylvia with poise, assurance and good diction. Esther Pierce displayed a soprano voice of quality, artistically controlled, in Puccini's Amaryllis and Brahms' Wiegenlied. Bessie Feigin showed in her singing a marked dramatic and interpretative talent as well as a sound and well trained vocal organ. Evelyn Fredericks displayed a voice of promise in a Schubert song. Jose Sprouse, tenor, possesses a rich voice effortlessly produced.

Mrs. Ethel Maley Wadsworth, contralto, artist pupil of Mrs. DeVoe, has a voice of operatic calibre, rich in tonal color and warm and well rounded. She presented several numbers, including the aria, Stride la vampa, from Trovatore and Schubert's Erlkönig. Thomas Carman, tenor, offered Drink to Me Only with Thine Eyes, Kreisler's Old Refrain and Rasbach's Mountains. He exhibited an opulent voice used with ease, and put a wealth of feeling into his interpretations.

Mrs. De Voe was both teacher and accompanist, presiding at the piano for all of her students and giving them the benefit of her restrained yet auxiliary accompaniments. The listeners were appreciative and attentive throughout the evening. M. S.

* * *

Power Memorial Academy Offers Music and Dramatics

The Power Memorial Academy, New York (Brother Fabinus E. Ryall, principal) gave its annual entertainment on April 6 in the Heckscher Theatre. Two short plays, Squaring It with the Boss and We Should Worry, were given and other features included vocal and instrumental music. Two vocal numbers were offered, both of Irish origin. The first, The Oars Are Plashing Lightly, by Geibel, was sung as a three-part *a cappella* chorus; the other, The Music of the Birds, as a two-part song with violin obbligato. James Selwood and Cyril Morgan were the assisting tenors, and Angelo Salvia the featured violinist. The tone of the chorus gave evidence of fine training, especially in the *a cappella* number. There were violin selections, a Killarney Fantasy for violin ensemble and piano, and solos. This music was also presented in musicianly fashion, with good tone and technic.

Francis Pangrac is in charge of the vocal and instrumental music at the Power Memorial Academy. J. B.

* * *

Mrs. James Roosevelt Hears Crystal Waters' Pupils

At the home of Mrs. John Hammond in New York on April 20, Crystal Waters presented her singing and speaking students for a large and enthusiastic audience which included Mrs. James Roosevelt, mother of President Roosevelt. These young singers, Loyce Bacon, Mary Chasseaud, Helen M. Batz, Harriet Spencer, Dorothy Bowers, Roda Marzio, Florence Stewart, Anna Marx and Norma Bleakley, expertly accompanied by Marion Olive, showed technical and tonal excellence in their performances of songs, arias and Lieder in every way creditable to the careful instruction of Miss Waters. Among the works appearing on the program were songs by Florence Turner-Maley, A. Walter Kramer, Walter Golde, Clara Edwards, George Munro, Horace Johnson and Victor Young, all resident in New York City. Mr. Young and Mr. Johnson were present to acknowledge the attention paid to their creative efforts. R. P.

* * *

Mozart String Sinfonietta Plays

Wesley Sontag conducted his Mozart String Sinfonietta at the West Side Y. M. C. A. auditorium, New York, on April 22. They performed a Handel Concerto grosso, Beethoven's Serenade, and modern selections by Bloch, Tschaikowsky, Moussorgsky and others, some of them transcribed for strings by Sontag. Good results were registered in their playing. Helene Garber, coloratura soprano, and Fred Fox, French horn player, lent variety to the program in their solo numbers. F. W. R.

I SEE THAT

The Marcella Geon Ensemble will give a concert at the Savoy-Plaza, New York, May 4.

* * *

Musicians on the passenger list of the SS. Champlain, docking in New York on April 19, included two American pianists, George Copeland and Eleanor Spencer, both returning from concert tours in Europe.

* * *

The Hart House String Quartet will be heard tonight (April 28) in the Hart House Theatre, Toronto, giving the first Canadian performances of quartets by Sowerby, Weiner, Prokofieff and Castelnuovo-Tedesco.

* * *

Frances Hall and Rudolph Gruen, two-piano team, will broadcast tomorrow (April 29) over WEAF, their program consisting of Andante Cantabile, op. 79, No. 1 (Eduard Schuett), and allegro, first movement from Bach's concerto in C minor. Miss Hall and Mr. Gruen are heard weekly over this network.

* * *

Pauline Koner will give a dance recital tomorrow evening (April 29) at the Little Theatre, New York.

* * *

Among those sailing on the SS. Champlain, which left New York April 21, were Lily Pons, soprano of the Metropolitan Opera, Yehudi Menuhin, violinist, and Ernest Bloch, composer.

* * *

On May 2, the Queens Symphonic Society (Jascha Fastofsky, director) will give a concert at the First Presbyterian Church Hall, Jamaica, N. Y. The program comprises Mozart's symphony in G, No. 40, Fingal's Cave by Mendelssohn, Suite Ancienne (Henry Hadley) and Two Indian Dances (Skilton). Mr. Hadley is to conduct his own work. The soloist scheduled is Leon Kairoff, baritone, and Felix Deyo is the commentator.

* * *

Jacqueline Salomons, French violinist, sailed for France on the SS. Champlain, April 21. She plans to return here for another American tour next winter.

* * *

Giuseppe De Luca and Virgilio Lazzari of the Metropolitan Opera sailed on April 20 by the SS. Mauretania.

* * *

Ray Lev sailed for Europe on April 20 for a summer in England and Holland. The young American pianist returns in the autumn for her first concert tour.

* * *

Dorotèa Quinci sang Nedda in Pagliacci on March 18 and 19 opposite Ismaele Valtolini, tenor, at Arona, Italy.

* * *

Gladys Swarthout and Frank Chapman gave a joint benefit recital for Hartley House (Annabelle Wood, director) at the New York Junior League on April 18.

* * *

Boris Levenson's Danse Orientale was played by Benno Rabinof, violinist, over Station WEAF on April 20. His annual New York concert is to occur May 5, in Carnegie Chamber Music Hall.

* * *

Mr. and Mrs. Frederic Freemantle gave a reception on April 22 for Mary Stewart, artist-pupil of Mr. Freemantle who will be heard in recital at Steinway Hall, New York, on May 1.

* * *

Louis Finton, piano pedagogue of New York, is offering one full and two partial study scholarships this summer.

Music of the Reformation

(Continued from page 6)

Palestrina became an instructor in this school along with Nanini, Andrea and Giovanni Gabrieli. Giovanni Gabrieli was at first a pupil of his brother Andrea, but later became an instructor in the school and numbered among his pupils Michael Praetorius and Heinrich Schütz, the German masters, who undoubtedly felt the influence of Palestrina.

Among the other pupils who came to Nanini's school and under the influence of Palestrina was Gregorio Allegri, who developed into a famous liturgical composer. His music grew to be so popular and highly regarded in the Sistine Chapel that it was forbidden to copy it. The young Mozart, however, (according to the familiar tale) heard one of Allegri's compositions sung and was so enthralled that he could not resist the temptation to write it down just after the performance. Other students of this school were Francisco Guerrero, already mentioned, Hans Leo Hassler, Peter Sweelinck and Giovanni Asola. The famous master Orlandus Lassus may have been a pupil, but it is doubtful. He was, however, a friend of Palestrina and greatly swayed by the master's work, though in his own right he is a supreme example of vocal polyphonist.

The influence of Palestrina upon the music of the Reformation period and of later years is probably much greater than we realize. By his contact with the few men mentioned above his art was carried on to others. It suffered disparagement by the thoughtless, for hardly ten years had passed after his death before his music was termed "barbaric" by some who had been his most ardent supporters. Later, in the seventeenth century some members of the Roman School wished Palestrina's music "put into a museum as antiquities." However, as the years went by, his works became a foundation for study by the greatest musicians, among them Mozart, Bach, Handel, Mendelssohn and Wagner. And today the "Palestrina style" is the basis for study of true harmonic composition for *a cappella* choir.

Anna Marmein and Jean Buchta Present Parallels in Poetry and Music

The department of education of the Hospitality Center of the Allied Arts, New York, recently presented a program entitled Parallels in Poetry and Music. Works of Shelley and Chopin formed the major part of the list, and the protagonists were Anna Engleton Marmein, reader, and Jean Buchta, pianist. Artistic analogy was drawn between various poems and pieces of composition. Some of the parallels cited were between Shelley's Fragment from Prometheus and the Chopin prelude in C minor; Tennyson's The Brook and Chopin's Fantaisie Impromptu; The Cloud (Shelley) and nocturne, op. 32, No. 1 (Chopin); Ode to Liberty (Shelley) and Etude Sospiro (Liszt); and Shelley's Adonais (An elegy on the death of Keats) and Chopin's Marche funebre.

Henriette Michelson to Teach at Lake Como

Henriette Michelson, pianist, will sail for Europe on May 29, taking with her a group of pupils for summer study at Lake Como in Italy. Miss Michelson is a member of the faculty at the Institute of Musical Art, New York, and also has a large following of private students. Pianists trained by this pedagogue hold positions in various parts of the country in schools, colleges, conservatories and private studios, and Miss Michelson, herself an artist in the concert world, also includes a number of platform artists among her pupils.

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Music Notes From Coast to Coast

ABILENE, TEX.—Ruth Lasley presented her younger pupils in a program of violin solos, quartets and ensemble numbers, closing with the Haydn Kinder Symphonie, on April 6 in the McMurry College Auditorium. Miss Lasley's students range in age between six and eleven. Many of the arrangements were made by Betty Lasley, one of Texas' young composers. The first violin chair was occupied by Mary Loe Hooker, nine years old; the second violin, by Pauline Witt, eight years of age. Seventy-five pupils played the Haydn Kinder Symphonie.

The McMurry College music department is giving a series of Sunday afternoon musicales. The first one on April 15 presented piano students of Nancy Craig Lasley offering music by Bach, Beethoven and Mozart. Those taking part were Lyda Gresha Whisenant, Marjorie Bland and Alice Bentley. The second Sunday Musicale will be an all-violin program by the younger pupils of the college, Mary Sue Hooker, Jeanette Boston, Betty Jo McIntosh, Eula Lee Gilbreath, Mava Miracle, Pauline Witt, Betty Burns Williams, Nancy Jeanne Blankenship, Bobbie Bland, Jerry Walker and Janie Alice Parish. The cello soloist is to be Fred Keathley. K. B. M.

AKRON, O.—During the Easter season just passed many concerts of sacred music were heard in Akron churches. On April 3 the Zion Lutheran Graded Choirs directed by George Gerhard Arkebauer and assisted by the male chorus of that church, gave a lengthy program of sacred numbers including selections by Palestrina, Bach, Haydn and Christiansen. Wittenberg College Glee Club gave the Crucifixion at Trinity Lutheran Church during Holy Week.

Rena Wills, piano teacher, went east to be present at the concert given by Philadelphia Symphony Orchestra, when Reginald Riley, a former pupil, appeared as one of the soloists with the orchestra.

On April 10 Maria Olszewska, contralto of the Metropolitan Opera Company, sang at Akron Armory. Her program consisted entirely of German and Italian numbers, with two encores in English. It was Mme. Olszewska's first appearance in Akron. Frederick Schauwecker accompanied. This recital concluded the season's presentations of the Tuesday Musical Club.

The first presentation by the Akron Light Opera League was The Bohemian Girl on April 13 and 14 at Goodyear Theatre. Francesco B. DeLeone directed the two evening performances and a Saturday matinee. James Douglas, tenor, appeared as Thaddeus, in all three performances. Joseph Paridon, baritone, was Devilshoof, Sylvia Coolman Lindner, contralto, queen of the gypsies, and Leslie Mange sang the rôle of Florestein. K. S. L.

ATLANTA, GA.—The Georgia Federation of Music Clubs, which convened in Savannah, elected as president Evelyn Jackson of Atlanta. Miss Jaskson has been active in teaching and club circles for many years. She inaugurated the custom of an annual festival in honor of Edward MacDowell, which is held in Atlanta each spring. Helen Knox Spain, music critic for the Atlanta Georgian, will be corresponding secretary for Miss Jackson.

L. G. Nilson, superintendent of music in the Atlanta public schools, directed several presentations of Robin Hood given by members of the Atlanta Philharmonic Society, and two splendid performances of choral works in his Public School Festival. Twenty-five hundred children partook in this demonstration of excellent singing and fine appreciation of the best in music.

Edward Kane, Atwater Kent and American Federation of Music Clubs prize winner, and member of the Montreal Opera Company, gave a fine concert in Atlanta under the auspices of the American Legion. Mr. Kane is a native of this city where he attended Emory University and received his voice training with Margaret Hecht.

Claire Harper, concert violinist, is touring with the University of Georgia Glee Club.

The Lovett School presented its director of music, Francis Mitchell, in a piano recital which was greeted enthusiastically by a large and highly representative audience.

Ensemble music was characteristic of both April programs of the Atlanta Music Club. The Atlanta Arts Trio and the newly organized Morgan-Stephens Trio did artistic work. Haskell Boyter, whose baritone voice is new to Atlanta audiences, and a group of singers under the direction of Lula Clarke King completed these programs. Indian Dances by Mortimer Wilson and J. Lewis Browne, both of whom lived in Atlanta, were played in memory of these composers. C. G. O.

CALGARY, CAN.—Word has been received here of the appointment of Jascha Galperin, violinist, by the Carnegie Trust Fund of New York City, through the University of Alberta, as radio lecturer of chamber music. Concertmaster of the Calgary Symphony Orchestra, Mr. Galperin has had wide experience in violin and chamber music, both here and in Europe. Salient points of a composition are explained and illustrated (by members of his own quartet) and at the conclusion the work is played as a whole. The personnel of the quartet includes: Mr. Galperin (first violin), Joseph Marks (second violin), Earl Ruttan (viola), May Studer Campbell (cello) and Jean Cotton, assisting pianist. These lectures are broadcast weekly.

With a repetition of Wagner's prelude to Die Meistersinger the final concert of the current seasons of the Calgary Symphony Orchestra (Grigori Garbovitsky, conductor) took place on April 2 in the Grand Theatre. Weber's overture to Oberon, symphony No. 5 in C minor (Beethoven), overture to Die Fledermaus (Strauss) and Elgar's Pomp and Circumstance were also heard. Assisting was the Excelsior Glee Club, under the leadership of Glyndwr Jones, L.R.A.M., in choruses by Wagner, Dvorak and Elgar.

An interesting afternoon was provided by the Women's Musical Club in the nature of a Lieder program arranged by Helen Boese. Works by Brahms, Schumann, Jensen, Franz, Wolf and Mahler were sung. Artists included Jennie Smith, soprano, Mary Crozier, contralto, and Alberta Kent, tenor, with Helen Boese at the piano. F. D. F.

DES MOINES, IA.—There was a variety of good music in the piano recital given by Sheila Taylor, student of Cornelia Williams Hurlbut. Ellis Paulding, violinist, and Miss Taylor on the marimba contributed several numbers.

Donald Bellnap, Richard Laurenzo, Robert Goodenough, Kenneth Brown, Betty Brown, Norma O'Brien, Frances O'Brien, Letha Buckley, Margaret Kerr and Virginia Hutton, young and talented pianists, pupils of Bessie Black Young, were heard in a well balanced program.

An interesting concert of piano music was offered at Hoyt Sherman Place by Betty Lou Metcalf, Helen Donhowe, Hubert Roe James, Dorothy Garmer, Robert Donhowe, Wayne Youtz, Mildred Racek, Doris Gramness, Jack Davis, Dorothy Deyoe and Jean Bloom, students of Hannah Roe.

An enjoyable musicale was offered by piano pupils of Wilma Baker. The players were Joyce Rice, Mari Lu Moon, Dorothy Streitler and Lenare Wild.

Willa Joy Throckmorton, pianist, presented her students in recital.

Pupils of Virginia Jean Ellis played their annual piano recital recently. The performers were Mary Louise Lichty, Nadine Bright, Donna Williams, Shirley Swaine, Jean Ann Garwick, Miriam Ruth Mosher, Betty Cole, Mary Elizabeth Pilmer, Barbara Laughman, LaVonne Mossberg, Lois Jean Rau, Dorothy Neal, Vergean Williams, Dolores Smith, Donald Bognanno and Howard Rau.

Janet Crowley, voice student of Genevieve Wheat Baal, was introduced in a program at Hotel Fort Des Moines.

Katherine Wolfe presented her pupils in a piano recital at the First Presbyterian Church.

A Monday evening audience at Hoyt Sherman Place had the enjoyable experience of hearing Nathan Milstein, violinist. He introduced himself to his hearers in Kreisler's transcription of Corelli's La Falia, Emanuel Bay at the piano; also Boch's adagio and fugue, from his G minor sonata for violin alone; A minor concerto by Karl Goldmark; caprices of Paganini in G minor, E flat major and A minor; dance from La vida breve by Falla, nocturne, Chopin, and the Wieniawski D major polonaise.

In his taxing program Mr. Milstein disclosed serious musical purpose and personality. He has ample tonal volume and evident feeling. He pleased his auditors and received a rich measure of applause.

Ted Shawn and his group of male dancers presented a program of solo and group dances at Drake Auditorium on April 4. Mr. Shawn is the first person to develop such a group of dancers. He proved himself to be an artist.

The Iowa Federation of Music Clubs will hold its tenth biennial convention April 25 to 27 inclusive.

The St. Olaf Lutheran Choir, directed by Dr. F. Melius Christiansen, gave an excellent performance at Hoyt Sherman Place recently. M. P. H.

EL PASO, TEX.—Carlile Tucker, teacher, directed the presentation of Faust at Liberty Hall on April 13 and 15. It was particularly interesting in that the cast the first night was all-American and the second night all-Mexican in the leading rôles. Much praise was given Mr. Tucker for his commendable work with the native Mexican talent.

Three Music Epics was presented by the music department of the Women's Club, featuring the gay nineties to the pre-war period; after the war, and the modern period. Soloists were Mrs. Will T. Owen, Mrs. A. L. Cox, Mrs. Roland Gilchrist, Mrs. Karl Blumenthal, Mrs. Oscar Gutch and Mrs. Harry Burton, vocalists; Mrs. Frank Cameron, pianist; Men's Quartet with Tom Williams, Joe Zink, John Sommers and W. L. Taylor. Pupils from the Deane Studio presented special dances. Mrs. Roland Gilchrist was chairman of the program and Mrs. Hugh Shannon writer of continuity.

The MacDowell Club featured music of Brahms, Franck and Scriabin with Marjorie Congdon, chairman of program, assisted by Mrs. F. O. Barrett on April 10 at the El Paso Women's Club.

A chorus of mixed voices directed by Abbie Marguerite Durkee with Marguerite Hartsook, accompanist, appeared on the program and Richard Davis, violinist, and Robert Stephenson, pianist, played solo numbers. F. W.

PORTLAND, ME.—The Portland Symphony Orchestra, conducted by Charles Warren, gave a recent concert in Lewiston. The Orpheon Chorus, directed by Emile H. Roy, and accompanied by Lucienne Bedard, joined with the orchestra.

The Portland Men's Singing Club offered a program of sacred music at the First Parish Church, in observance of the anniversary of Herman Kotzschmar's death. This organization, under the direction of Alfred Brinkler, has been heard in radio programs. It plans to give a secular concert later in the season, and also will sing at the Garden Exhibition in the Danish Village on June 3. Katherine Hatch, cellist, was the assisting artist at the recent concert, and Fred Lincoln Hill was the accompanist.

Several members of the Portland Rossini Club were guests at a concert given by the Ethelbert Nevin Club of Sanford. Mrs. Marjorie Brandenburg, of Dover, N. H., was also a guest artist. Clara Plummer, president of the hostess club, was the chairman and arranged the following program: piano and organ number, Leora Osborn and Asa Low; vocal solo, Marjorie Brandenburg; violin compositions, Sylvia Rowell; vocal selections, Clarissa Harrison; piano soli, Florence Knight; vocal works, Florence Seaford; trio, Agnes Skillin, Iva Grant and Ruby Low; songs, Jane Whibley; vocal selections, the Richmond Glee Club; vocal solo, Ave Maria, by Mrs. Brandenburg, with piano, violin, and organ accompaniment. The accompanists were Miss Knight, Miss Smith and Fred Hill. S. R.

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Conradi Announced for Peabody Summer Faculty

Austin Conradi, American pianist, will be one of the members of the summer school faculty of the Peabody Conservatory of Music, Baltimore, Md. Mr. Conradi is a prominent pedagogue, and, aside from his private instruction, will conduct a class in interpretation which reviews the standard piano literature from the earliest to our modern composers. Because of Mr. Conradi's musical experience and his extensive repertoire, this class is one of the most important in the summer school curriculum. Students taking this course are not required to perform, as the programs and lectures are given entirely by Mr. Conradi.

AUSTIN CONRADI

Mr. Conradi is an American by birth and received practically his entire musical education at the Peabody Conservatory where he is a member of the winter school faculty. For many years he was assistant to Ernest Hutcheson at the summer school in Chautauqua, N. Y., and he has appeared as soloist with major orchestras.

Associated with Mr. Conradi will be Pasquale Tallarico, concert artist and teacher; and the assistants of the piano faculty will be Carlotta Heller, Lubov Breit Keefer and Mabel Thomas. The summer session opens on June 18 and continues for a period of six weeks, closing on July 28.

Gabrilowitsch to Play at Waldorf Benefit

Ossip Gabrilowitsch, pianist, will be the soloist at the Spring Festival, at the Waldorf-Astoria, celebrating the eighteenth anniversary, and for the benefit, of the Maintenance Fund of the People's Chorus of New York.

SAN DIEGO, CAL.—Phyllida Ashley and Aileen Fealey, duo pianists, were heard here again under Amphion auspices at the Savoy Theatre on March 8. These artists who are popular with San Diego audiences gave their usual brilliant and varied program and were greatly enjoyed. The final concert of the Amphion artist series presented Queena Mario in recital on April 17.

Of interest, socially and musically, were the Amphion Club's dinner on March 20 and the luncheon of the Morning Choral Club on April 4, both held at El Cortez. The former event honored Charles Wakefield Cadman with the presentation in the form of an operalogue, of his opera, Shanewis, by Beatrice Edmonds, reader, with the composer at the piano. Gertrude Gilbert, the club's president, presided, and the speakers were representatives of the various musical organizations of the city.

Richard Low, Chinese baritone and lecturer, addressed the guests of the Morning Choral Club (Louis Bangert, conductor) on the history of music in China, illustrating his talk with a program of songs. Charles Shatto was at the piano. The next concert of the Morning Choral Club, announced for May 24, will be devoted entirely to the music of American composers.

On March 27 the Student Concert Guild introduced a vocal quartet consisting of Mary Alice Ferris, Alta Robbins, Owen Fuller and William Baker. This is the first vocal ensemble which the guild has sponsored, although several instrumental groups have appeared on its programs. It was enthusiastically received. Martha Marrs was at the piano. Appearing also were Louise Rosenberg, pianist, and Patricia Lang, cellist. Miss Lang, with Eugene Price at the piano, played the concerto for cello in A minor of Saint Saëns. Miss Rosenberg was heard in numbers by Arensky, Debussy and MacDowell. The program was well balanced and well performed and a credit to the guild.

H. B.

SEATTLE, WASH.—More than 250 singers and an orchestra of seventy-five were heard in a dramatic and beautiful presentation of Verdi's Requiem Mass on Palm Sunday. Under the direction of Einar Lindblom, the Cornish Singers and Orchestra gave a superb performance of this work. The soloists included Ethel Henson, soprano, Margaret Hemion, contralto, Marshall Sohl, tenor, and Alexander Campbell, baritone.

The outstanding individual concert of the month was that presented by Lilias Mackinnon, English pianist, under the auspices of the Seattle chapter of Pro Musica. Miss Mackinnon has been lecturing on the coast this season, specializing in memory work, and was welcomed as a pianist in an all-Scriabin program. Her first appearance in Seattle earlier in the season was as soloist with the Seattle Symphony Orchestra under Basil Cameron. Her approach to the Scriabin numbers was one of appreciation, and as an ardent devotee of the composer her performance was gratifying.

On March 30 the Cornish Orchestra, under Peter Meremblum, appeared in a concert, featuring two movements of the Pathétique Symphony of Tschaikowsky, and the Overture de Sakuntala of Goldmark. Aaron Stankevich, violinist, and pupil of Mr. Meremblum, was the brilliant soloist of the evening, playing the Brahms D major concerto in its entirety.

J. H.

WHITE PLAINS, N. Y.—Special music was given in all the churches on Easter Sunday. As usual for the past few years, Easter Dawn Services were held at Kensico Dam.

Sandor Harmati is continuing his plan of rehearsing sections of the chorus for the festival on May 17, 18 and 19. Mr. Harmati is including works of two outstanding American composers on the programs, and is hoping in the future to devote an entire section of the festival to American works. Alston Burleigh is guest conductor of the Negro choir this year.

The Recreation Commission's free Sunday evening Chamber Music Series in the Little Theatre the past month has included recitals by the Milban String Trio (Bess Simon, violinist; Anne Webber, cellist; Milton Kaye, pianist), and Mildred Windell, soprano, on March 11; Thyra Sundberg, pianist, and Louise Scott Temple, contralto (Mrs. Sherwood Johnston, accompanist), on March 18; Georgine Carol Marnie, pianist, and Elliot Magaziner, violinist, both eleven years old, on March 25.

First- and second-year pupils of Eleanor Cummings gave an excellent demonstration of their fine training in a recital at Miss Cummings' studio in Bronxville on March 24.

The Brahms Club, which has met at the home of Mrs. Edith Wood Austin for many years, had a full attendance all winter despite the unusually bad weather. Excellent chamber music programs have been given.

Jeanne Hassler, contralto, gave a recital for the crippled children at St. Agnes Hospital on April 9. The members of the auxiliary board who were also present were as enthusiastic as the children over Mme. Hassler's program. Ethel Verplanck was an admirable accompanist.

A colorful musical show, an Italian Fiesta, written and directed by Edna Horton, was presented by the Italian-American Young Women's Association (Joan Bricetti, president) at St. Francis Auditorium, Mt. Kisco, on April 13.

The County Center had a capacity audience on April 20, when Lily Pons was presented by Mrs. Julian Olney as the last attraction in her current artist series. In a program which included arias from the Barber of Seville, Linda di Chamounix and Lucia di Lammermoor, Miss Pons held her huge audience spellbound with her brilliant and facile vocal technic as well as her winning personality. Numerous encores were added. Giuseppe Bamboschek assisted at the piano and flute obbligatos were played by Luigi Alberghini.

Mrs. Olney's series for next year, her fifth season, includes Lucrezia Bori, José Iturbi, Yehudi Menuhin, the Vienna Saengerknaben, the Ballets Russes de Monte Carlo and the Metropolitan Opera Quartet (Grace Moore, Rose Bampton, Richard Bonelli and Edward Johnson).

E. H.

Festival of American Music Planned at Eastman School

The Eastman School of Music, Rochester, N. Y., will hold the fourth annual Festival of American Music on April 30, May 1, 2, 3 and 4. The schedule comprises five evening performances. The first, to be held in Kilbourn Hall, features Irene Gedney, pianist, in a program made up of Edward Royce's Theme and Variations in A minor; sonata, Charles T. Griffes; Polychromatics, op. 16, Louis Gruenberg; Prelude, Dance and Little Story, Lazar Weiner; and Three Conservative Sketches, Morton Gould.

The second event, in the Eastman Theatre, brings the Eastman School Symphony Orchestra (Samuel Belov, conductor), in suite for strings, Herman Rudin (premier public performance); Charivari, John Powell (first Rochester hearing); Three Hindu Dances, Joseph La Monaca (first Rochester presentation); and Nordic Symphony, Howard Hanson.

On May 2 in Kilbourn Hall, the Eastman School Little Symphony (Karl Van Hoesen, conductor) will play Suite Antique, Albert Stoessel; Two Images, for small orchestra, Lazare Saminsky; three pieces for small orchestra, Herbert Inch; simfonietta, Bernard Wagenaar; The Lament of Dido, Henry Purcell-Bernard Rogers; soliloquy for flute and string orchestra, Bernard Rogers; and suite, From the Black Belt, William Grant Still.

On May 3 in the Eastman Theatre, Dr. Hanson conducts the Rochester Philharmonic Orchestra in the thirty-third concert in the Eastman School of Music American Composers' Series, comprising Holiday and Song and Dance, Mark Wessel (premier concert performance); two Japanese dances, Bernard Rogers (first hearing anywhere); "Selections from Maguffy's Readers," Burrill Phillips (first presentation anywhere); "Dixie" fugue, Werner Janssen (first performance in America); and a tone poem, The Tall City, by Hans Spialek (premier concert hearing).

On May 4, again in the Eastman Theatre, a corps of dancers from the studio of Thelma Biracree, assisted by guest soloists and the Rochester Civic Orchestra, with Dr. Hanson conducting, give two ballets, Anthony Comstock, or A Puritan's Progress, by Martha Alter (first public performance), and William Grant Still's Sahdji, with Eastman School Chorus; the choreography is by Thelma Biracree.

Alvin Rudnitsky Plays Twice with Orchestra

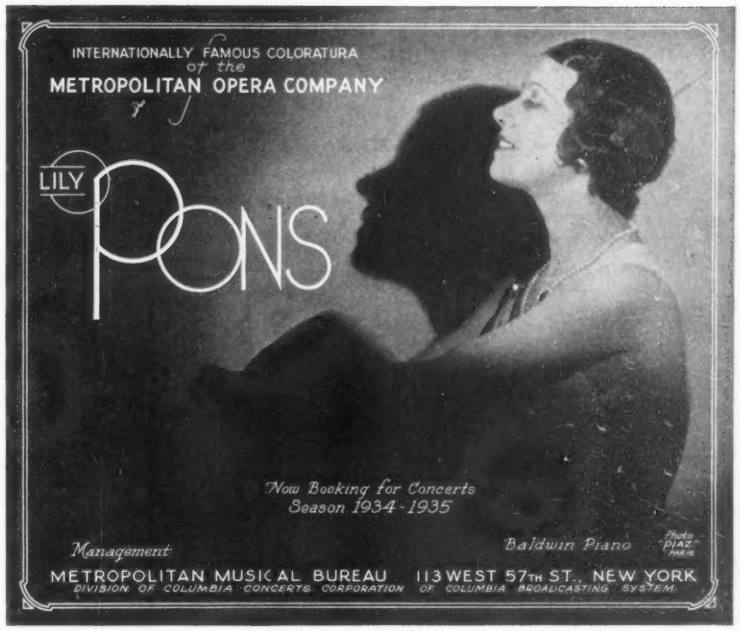
Alvin Rudnitsky, eleven-year-old violinist, pupil of Frederick Hahn at the Philadelphia Musical Academy, recently made two appearances in Philadelphia as soloist with the City Symphony Orchestra (Thaddeus Rich, conductor). On April 11 he played at the Overbrook High School, when he was featured in the Mozart concerto in D for violin and orchestra; 15, at Simon Gratz High School.

Ruth Shaffner Adds to Spring Engagements

In addition to a long list of spring and early summer engagements already announced, Ruth Shaffner, soprano, will appear at a performance of Haydn's Creation with the Handel and Haydn Society of Allentown, Pa., on June 7. On April 24 she appeared before the National Convention of the League of American Penwomen in Washington, D. C.

Mu Phi Epsilon Notes

The last monthly program of the season was given on April 8 at the Mu Phi Epsilon National Club, New York. Byrd Elyot, violinist, played and Janet Sands was the accompanist. Miss Elyot's numbers comprised Chaconne (Vitali), rondo (Hummel-Heifetz), berceuse (Stravinsky), caprice, A minor (Wieniawski), Vieille Castille (Nin), Murcienne (Nin), La Plus que Lente (Debussy) and Havanaise (Saint-Saëns).



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Monte Carlo Ballet, Concerts, Pupils' Recitals in Chicago

Late Season Events Include Nine Performances by Russian Dance Organization—Appearances by Swedish Choral Club, Chicago A Cappella Choir, and Little Philharmonic Orchestra Enliven Week—Many Programs in the Studios

CHICAGO.—The past week's musical activities were many and varied. The Monte Carlo Ballet Russe, under the local direction of Grace Denton, gave nine performances in the Auditorium Theatre; the Swedish Choral Club gave its annual concert at Orchestra Hall; the Chicago A Cappella Choir sang an interesting program at Orchestra Hall; the Little Philharmonic Orchestra appeared in concert with Jeanette Albert as soloist, at the Jewish People's Institute, and many other concerts and recitals enlivened the week and were generally well attended.

MONTE CARLO BALLET RUSSE

The return engagement of the Ballet Russe was a succession of triumphs for the company and practically sold-out houses were the rule throughout the week. The Monte Carlo Ballet has endeared itself to Chicagoans who are happy to know that other presentations will be given next season by the company, which deserves its popularity.

LEVY AND HACKETT PUPILS HEARD

Annually this office receives many letters from prospective pupils who contemplate coming to Chicago to complete their musical education. To be able to answer those letters intelligently members of our staff often go to students' recitals in order to gauge the merits of a teacher. It is through pupils that instructors make their reputations. On April 14 at Kimball Hall, under the auspices of the American Conservatory of Music, there were presented voice students of Karleton Hackett and piano pupils of Heniot Levy. Rosalie Lee was heard in Mendelssohn's Song Without Words and Leschetizky's toccata. Kathryn Knopp interpreted well Brahms' intermezzo and capriccio and Moszkowski's En Automne. Violet Bauer deserves praise for her playing of the Chopin C sharp minor scherzo. Mary Niemann disclosed a facile technic in the first movement of Glazounoff's B flat minor sonata. Elizabeth McSwain won the full approval of the listeners through her beautiful playing of the Bach-d'Albert prelude and fugue. Molly Greenfield showed imagination in her reading of the Brahms intermezzo and Saint-Saens' toccata. Beatrice Eppstein, recently heard in her own recital, deepened the splendid impression made then by her delivery of two choral preludes by Bach-Busoni, the Chopin-Godowsky etude for left hand alone and the Liszt Eroica. Genevieve Anderson played excentionally well the seldom heard Figaro Fantasie by Busoni.

All these pianists, pupils of Heniot Levy, reflected credit on their mentor and on their alma mater. The best compliment that can be paid to them and to their teacher is to recount that a somewhat *blasé* reporter remained in Kimball Hall from the beginning of the recital to the end.

Arline Krouth revealed a lovely voice in the Mi Chiamano Mimi aria from Puccini's La Boheme. Robert Stapp sang with feeling Dix' Trumpeter and Tosti's L'ultima canzone. Berthena Klahn offered with understanding the aria Qui la voce from Bellini's I Puritani. Byron Schrader was highly successful in Tosti's Ideale and How Many Hired Servants from Sullivan's Prodigal Son. Mildred Fleet, possessor of a rich mezzo, employed it with fine musicianship in the aria O Mio Fernando from Donizetti's La Favorita. John Wheelock, a tenor who might be classified as a professional, sang remarkably well O Moon of My Delight from Lehmann's A Persian Garden. Helen Love and Evelyn Ham interpreted the duet, Quis est Homo from Rossini's Stabat Mater with tender feeling and beauty of tone. Mr. Hackett has brought before the musical public many professional singers who have added lustre to his reputation as an educator. The students heard on this occasion showed that a high standard of musicianship is required by Mr. Hackett from all of his pupils.

MR. AND MRS. HERMAN DEVRIES PRESENT STUDENTS

The Congress Hotel had transformed the Frances I Room into a concert hall with a flower-bedecked stage for the recital in which Mr. and Mrs. Herman Devries presented their students on April 15. An unusual program was listened to by a large and distinguished audience, which remained throughout the lengthy program and applauded warmly each participant. Student recitals presented under the Devries auspices are always of a high standard—the pupils do effective work which shows the results of the expert training received at the Devries studios, and the programs are unique and well chosen. The concert began with the duet from Aida, sung by Aida Vanos, dramatic sporano of the Chicago Opera Symphony, and Alexander George, baritone. These two professional students disclosed unusual operatic talent in this, the duet from Thomas, Hamlet, and in their solo numbers. Josephine Bach sang with marked ability Brahms' Sandmännchen, Berceuse by Rhené-Baton and Nursery Rhymes by Curran. Larz Hallowell, though suffering from a bad cold, revealed a good basso voice in Le Cor by Flegier. Sally Kertley interpreted with intelligence Lehmann's There Are Fairies and the ariette from Gounod's Mireille. Louise Dolzall showed the result of good training in Lehmann's Ye Merry Maids and in Bishop's Lo, Here the Gentle Lark. Paul Ward sang with distinction and excellent diction I Heard a Lady Sigh by Church, Passing By, by Purcell and the old English Air, So Sweet Is She. Florence Grayling, who has made considerable progress since last heard, was much appreciated for her delivery of Le Soir by Thomas, Sylvelin by Sinding and the aria Voi che Sapete by Mozart. Lucille Diemer sings Lieder as well as she does French chansons, and her performance of Brahms' Von Ewige Liebe and Sonntag was as excellent as of Vial's Printemps Nouveau. Patricia Noel has made big strides in her work since last year and won much applause after her singing of Eclat de Rire from Auber's Manon and the Polonaise from Thomas' Mignon. Kremnitz Todt is another student who reflected credit on the Devries Studios. He sang like a professional Schumann's Widmung and Two Grenadiers and showed a sense of humor in Leoni's Tally Ho. In Estelle Liebling's arrangement of Strauss' Blue Danube and Bemberg's The Song Fairy, Juanita Obst was highly successful. Cleo Wade was admired for her singing of Kienzl's Maria auf den Berge, Massenet's L'Eventail and Max Liebling's Love Came in at the Door. Sybella Abt, another professional artist, disclosed a rich, voluminous and well placed dramatic soprano voice in the Ritorna Vincitor aria from Aida, the Und die Volken aria from Der Freischütz and Hildach's Will Niemand Zingen. Each student gave *éclat* to the concert. Some are more advanced than others, some give more promise than others, but all have been taught to sing with understanding and finish. Mr. and Mrs. Devries divided the honor of accompanying their pupils artistically at the piano.

NAME VALUE

A sponsor of one of the important programs heard over the radio was a visitor at this office last week. After asking the names of musicians whom we thought would enliven their program, he added, "Those you recommend are all very good, but only a few are well known throughout the country. It seems that not many Chicago artists have made names for themselves. You know that with radio audiences, name value is at least sixty-five per cent. important. Also with us who use the radio for advertising our wares, the name of an artist counts as much as his musical talent. What we are really interested in is to have millions of hearers listen to our programs. We give the best music possible, as we believe that an artistic product necessarily demands an artistic and high-class program. We want to help Chicago artists, but why are they not better known when some of them are as good as any to be found in this land of ours? We have given some Chicago musicians opportunity to appear on our programs, but generally Eastern artists have been heard and this, I assure you, is no fault of ours."

ISADORE BUCHHALTER PUPIL PLAYS WITH ORCHESTRA

Isadore Buchhalter has brought out in public recital many young pianists who are making names for themselves in the professional field. One of the latter is Jeanette Albert, who was heard as soloist with the Little Philharmonic Orchestra (George H. Shapiro, conductor) at the Jewish People's Institute on April 15. In the Schumann concerto, op. 54, she displayed anew her clear and sure technic, and the loveliness of her tone added materially in making her performance praiseworthy. The audience, which filled the large hall to capacity, was demonstrative, and justly so.

SWEDISH CHORAL CLUB

The Swedish Choral Club, under the direction of Harry T. Carlson, presented for its spring concert, at Orchestra Hall on April 18, Max Bruch's Cross of Fire, the Resurrection from Christus by Liszt and the Lord Now Victorious from Cavalleria Rusticana. The audience, which practically filled the hall, fêted the conductor, chorus and soloists. In the Cross of Fire, Marion Claire, soprano, shone. The *tessitura* demands an exceptionally high voice and Miss Claire reached altitudes with ease and surety. She is a singer who knows how to enunciate English and her diction added in making her performance meritorious. Raymond Koch sang the baritone part with telling effect; likewise, William Russell, basso, interpreted his few lines intelligently.

The Swedish Choral Club has been heard many times in the same surroundings and on this occasion proved to be a first-class body of men and women well trained under the direction of a first-class conductor. Members of the Woman's Symphony Orchestra supplied excellent accompaniments.

CHICAGO A CAPPELLA CHOIR

Noble Cain, director of the Chicago A Cappella Choir, again presented his organization at Orchestra Hall on April 19. This choir has been recognized as one of the leading musical assets of the city and by its singing on this occasion lived up to the fine position it has won in the past.

MUSIC AT THE WORLD'S FAIR

Only a month remains before the reopening of the Century of Progress, and yet nothing tangible regarding music has come to this desk. Gossip galore has been circulated, however, telling of huge plans made by organizations, for the giving of opera, of symphonic concerts, of recitals and programs of every description, of the opening of musical departments at the Fair with various managers at the head; but these rumors cannot be verified.

It has been said authoritatively that last year A Century of Progress spent $75,000 for music on the Fair grounds. We recall weekly concerts on the Floating Theatre, but were informed that the talent was only paid nominally, if at all. If $75,000 was really spent, the bondholders have a right to inquire how that amount was expended.

DEPAUL RECITAL FOR MUSIC SUPERVISORS

Three members of the faculty of De Paul University School of Music gave a recital on April 13 in honor of the music supervisors holding their annual convention in Chicago. Helen Desmond Costello, pianist, included in her numbers preludes op. 45 and 28 by Chopin, Luminous Fountain by Borkowicz, and Malaguena by Lecuona. Michel Wilkomirski, violinist, accompanied by Arthur C. Becker at the piano, played the Spanish Dance by Sarasate, Caprice Viennois by Kreisler and Ave Maria by Schubert. Reinald Werrenrath, baritone, sang Dank and Warnung by Schönberg, Leesie Lindsay (an old Scotch song arranged by Kreisler), Star Eyes by Speaks and Captain Stratton's Fancy by Deems Taylor.

At the regular meeting of the Heniot Levy Club (made up of Heniot Levy students), in Kimball Hall on April 8, an interesting program was presented by the following members: Rosalie Lee, Kathryn Knopp, Violet Bauer, Mary Niemann, Elizabeth McSwain, Molly Greenfield, Jennette Krakowsky, Beatrice Eppstein and Sarah Guroff.

SIGMA ALPHA IOTA MUSICALE

Sigma Alpha Iota presented artist members in an inter-chapter musicale on April 15, at the national headquarters in the Allerton Hotel. Those appearing on the program were Leola Aikman, soprano; Mary Fluck Eldredge and Esther Hawkins, pianists; Marie Evers and Lois Magoffin in a sonata for cello and piano, and the Omega Vocal Ensemble. Mary Walker was the accompanist.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Wanda Paul, artist-student of Rudolph Ganz, was soloist at several receptions given in honor of General Haller of Poland while he was a guest in the city. Miss Paul will appear on the program commemorating the sixtieth jubilee of St. Adalbert's Church, May 6.

Marion Jaffray, pupil of Rudolph Ganz, played recently for the Hamilton Park Woman's Club. Miss Jaffray also appeared jointly with Marjorie Gillam, soprano student of Mme. Gardini, at the French House, University of Chicago.

Pupils of Rudolph Ganz gave an all-Beethoven sonata program in the Little Theatre on April 27.

Dr. Erich Sorantin, guest violin instructor at the summer master school, conducted the Tennessee Philharmonic Orchestra in a concert on April 3 at State Teachers College, Murfreesboro, Tenn. One of the featured compositions was the Passacaglia by Viola Cole-Audet.

Dorothy Crost, pianist, appeared before the Friends of Music at the home of Mrs. H. Merens on April 18.

Lorena Anderson, student of Grahan Reed, will sing as soloist in concert on May 5 with the St. Peter's Church Choir. Miss Anderson was in the cast of The Gypsy Love, which gave two performances at the Davidson Theatre on April 15.

Electa Twedt, pupil of Blanche Slocum, sang for the Parker High School Parent-Teachers Association on April 18.

Barbara Maroff, Peter Hudiakowsky and Dmitri Gribanowsky sang at the International House for the Russian University Club on April 14.

The monthly musicale given by students of Miss Slocum was held in the Little Theatre on April 15.

Donald E. Sellew will present his A Cappella Chorus in a short concert in May. Mr. Sellew, aside from his faculty duties, is organist at the Jefferson Park Congregational Church.

Mr. and Mrs. Walton Pyre, with associate players, produced several one-act plays at Downer's Grove, on April 20, which is one of the Civic Arts Series sponsored by Leisure Groups of Downer's Grove.

Marian Setaro, soprano, sang the rôle of Josephine in the benefit performance of Pinafore given at the Eighth Street Theatre on April 4.

Piano pupils of Pearl Appel and Ruth Alexander appeared in recital at the American Conservatory on April 15.

Kate Alice Merrill, violinist, student of Scott Willits, was selected as one of the four soloists to play at the opening concert of the National Supervisors' Conference on April 8. The soloists were chosen in contests open to children under fourteen years of age from the In-and-About Chicago Schools. Upon request of the president of the Central State Division of the Conference, Miss Merrill repeated her program at the luncheon of April 11.

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Frank Bibb on Peabody Summer Faculty

Frank Bibb, vocal pedagogue and coach, has been engaged as a member of the summer school faculty of the Peabody Conservatory of Music, Baltimore, Md. The summer session, which covers all major branches of musical study, will open for a six-weeks' period on June 18 and close July 28.

FRANK BIBB

Mr. Bibb occasionally tours as artist-accompanist with eminent artists, but has concentrated upon coaching and teaching. Possessing a repertoire of song literature in various languages, he is equipped to assist advanced singers in preparation for concert, opera, or oratorio. Many of his pupils hold prominent places in the concert, operatic and radio fields, among them Bettina Hall and her sister Natalie, Virginia Fox; George Morgan, concert artist; Harald Hansen, operatic and radio tenor; Frances King of the Vagabond King company; Amund Sjovik, of the San Carlo Opera Company, and Edward O'Brien, concert tenor.

A class in vocal sight reading under Frederick Erickson, or private instruction if desired, will be conducted at the conservatory; also private classes in ear-training under Mabel Thomas. The artist faculty at the Peabody Summer School will include Austin Conradi and Pasquale Tallarico in the piano department; J. C. Van Hulsteyn in violin; Bart Wirtz, cello; Louis Robert, organ; Howard R. Thatcher, harmony and composition. Special classes in school music, interpretation and teachers' training are also in the curriculum.

CONSERVATORIES and SCHOOLS

University of Louisville School of Music

LOUISVILLE, KY.—The eleventh in the series of University of Louisville concerts was heard on April 11 at the Memorial Auditorium when Jacques Jolas conducted his Little Symphony in its last appearance this season. The first part of the program was purely instrumental, comprising the exquisite German Dances by Mozart, the C major concerto for flute and harp by the same composer, with Pauline Bessire, harpist, and J. Thomas Jackman, flutist, as soloists; and the world première of Ludwig M. Sedlaczek's Serenade for chamber orchestra. Pergolesi's opera-intermezzo, La Serva Padrona, which made up the second part of the program, was accompanied in its original setting by string orchestra alone.

The last concert in the series will be given by the University Symphony Orchestra under the direction of H. Arthur Brown on April 25. Mr. Brown has chosen a program of variety and interest, consisting of the Haffner Symphony in D by Mozart, A Night on Bald Mountain by Moussorgsky, Debussy's Afternoon of a Faun and the waltzes from Richard Strauss' opera, Der Rosenkavalier. John Dwight Sample, tenor, who was chosen by Arturo Toscanini and Pizzetti to create the leading rôle at La Scala in the world première of the latter's Debora e Jaele, will be soloist. Mr. Sample will be heard in an aria from Otello by Verdi and the Liebeslied from Wagner's Die Walküre.

The presentation by the school of music of the University of Louisville of twelve concerts this season has marked a significant chapter in Louisville's musical history. The series, which has included practically every type of concert, was essentially the product of faculty and students of the school.

There were four symphony concerts, directed by Mr. Brown; three performances of the Little Symphony, conducted by Mr. Jolas; a piano recital by Dwight Anderson; joint violin, piano and organ recital by Charles J. Letzler, head of the violin department, Dwight Anderson, head of the piano department, and W. Lawrence Cook, head of the organ department; a program of violin and piano sonatas by Messrs. Jolas and Brown; the opera, Hänsel and Gretel by Humperdinck; and a ballet performance under the direction of Mary Long Hanlon, Louisville *danseuse*.

At the fifth concert of the series, January 24, Ernest Hutcheson was soloist with the symphony, in Tschaikowsky's B flat piano concerto. During the series the Bach four-piano concerto was also heard, presenting three pianists of the staff of the School of Music, Corneille Overstreet, Mr. Anderson, and Mr. Jolas, the dean, with Evelyn Schacter, guest pianist. U.

Oberlin Conservatory

OBERLIN, O.—During recent weeks Novaes, Gieseking and Crooks have presented recitals here, under the auspices of the conservatory. The Cleveland Orchestra, giving its second concert of the season in Oberlin, ended the series. In addition to the above the New English Singers, Rose Bampton, Albert Spalding, and the Detroit Symphony Orchestra were on the program. This is one of the offerings which is made possible in Oberlin only because of the presence here of the school of music, directed by Frank Shaw.

The season for the presentation of senior recitals is now in full swing. Every person graduating with the Bachelor of Music degree presents a full program before he receives the degree. These recitals are given in Warner Concert Hall, which seats about 800 and which is equipped with a large recital organ. The following seniors have already been heard: William Tufts, Walter Hansen, Dorothy Reynolds, Joseph Schnelker, Frank Hakanson, George Hardesty, Irene Maki, Alberta Heiss, Walter Coplin, Duane Branigan, Pearl Aberth, Vadne Scott and Thomas Stone.

Bruce Benjamin, member of the voice faculty, gave a recital, and various members of the faculty took part in a program of Polish music which was given in conjunction with an exhibition of Polish Art in the Allen Memorial Art Building.

In addition to senior recitals this spring, Abbie Mitchell will sing in Oberlin under the auspices of the Rust Methodist Episcopal Church. The Madrigal Singers, the A Cappella Choir, and the Musical Union are to give concerts. O.

University of Arkansas

FAYETTEVILLE, ARK.—A piano recital was recently given in the University Auditorium by Clees McKray, under the auspices of the department of music of the University of Arkansas. The program featured compositions of Brahms, Debussy, Chopin, Lecuona and Jonas. The faculty of the department of music includes Mr. McKray, associate professor of piano; and Harry E. Schultz, baritone, professor of voice, and acting head of the department of music. Mr. McKray came to the university last fall, following six years in charge of music at George School, Philadelphia. Mr. Shultz is completing his tenth year with the university. Among his outstanding students have been Anna Mae Chandler, coloratura soprano, third place winner of the Atwater Kent national finals, 1928; Dora Deen, contralto, and A. Ashley French, baritone, state winners of the Atwater Kent audition, 1929, and both placed second in the district audition. H. S.

N. Y. School of Music and Arts

A concert of enjoyment for all who heard it was that at the New York School of Music and Arts, New York. (Ralfe Leech Sterner, president) on April 19, when twenty-seven items, embracing vocal, violin and piano selections, were heard. Arias and songs in various languages, as well as instrumental music, representing every degree of progress, made up the program. Catherine Schuhle's pleasing voice was heard to advantage, and Philip Horn's agreeable tenor was effective in Because (d'Hardelot). Bernard Serin and Jeanne McQueen are talented pianists. An Ave Maria and a Hageman song showed Rebecca Moran's promising voice. Nila Kirikowich's voice has good quality, and Mabel Pease scored in a study for piano by Bissinger. Gertrude Arnold has been heard frequently at these concerts. She is an admirable artist and her singing of Santuzza's aria had authority. The Melody Rovers Trio, consisting of Messrs. Koehler,

RALFE LEECH STERNER

Johnson and Sarazin, sang twice, showing fine blend of voices. Madeline Yendrick played Pieczonka's Tarantelle fluently, and Elizabeth Udvarnoki sank in Hungarian; her voice is very sympathetic. Thomas Cochrane displayed an expressive bass voice of excellent quality, and Ruth Wolf sang an Italian classic with good style. An important item was Luther Sander's superior playing of the Chaconne (Bach), which, unaccompanied as written, is a test of any violinist's abilities. Frederick Koehler, tenor, was applauded for his singing of Through the Years, which exhibited high tones of power and quality. Margaret Noonan sang Some Day with feeling, and Philip Blackman's rich bass voice was warmly applauded after Wagon Wheels, Virginia Ackerman played the Chopin waltz in A flat with brilliance, and Dorothy McGee's clear soprano voice was appealing in The Garden of Your Heart. Mabel Palange showed fine piano progress, playing MacDowell's prelude in E minor. Marguerite Sterling handled all accompaniments with facility and sympathy, and a large audience applauded every item of a singularly well-prepared program. F. W. R.

Cleveland Institute of Music

CLEVELAND, O.—Beryl Rubinstein, director of the Cleveland Institute of Music, and Arthur Loesser of the piano faculty, appeared in a two-piano recital at Samuel Mather House on April 25. This was the third annual concert of these artists. Their program included Mozart's sonata in D; Brahms' Liebeslieder; the rondo of Schubert-Bauer; Schumann's theme and variations in B flat, and scherzo (Saint-Saëns).

On April 27 William Henry Tauesch spoke in the Comparative Arts Course on Whitman, Poe and Hawthorne.

Also on April 27, Mr. Rubinstein appeared with the Cleveland Quartet at Severance Hall, playing the Schumann quintet for piano and strings in E flat, op. 44. C.

The Greenpoint School of Music

The Greenpoint School of Music (Roland Crean, director) recently presented a musicale at St. Alphonsus Auditorium, Brooklyn, N. Y. Those appearing were Irving Grycz, Helen Norwinski, Eugene Kraut, Alphonse Sypowicz, Nicholas Kraidich, Edward Gronet, Mabel Rohs, Priscilla Vogelsang, Michael Delia, John Kennedy, Thomas Risoli, Henry Grycz, Cecelia Vaughan, Nicholas De Piano, Patrick Monaghan, Edward Strawinski, Miss Del Terzo and Samuel Kowalsky. The orchestra ensemble and junior orchestra ensemble also were featured. Music for violin, piano and various combinations was played, drawn from the compositions of Brahms, Mendelssohn, Sinding, Elgar, Schubert and Kreisler.

National Association for American Composers and Conductors Meets

The National Association for American Composers and Conductors met on April 22 in Town Hall, New York. The occasion was a reception to American musicians whose major works have been performed in New York this season. Speakers included Dr. Henry Hadley, honorary president and chairman of the assembly, Gene Buck, Leonard Liebling, John Erskine and Deems Taylor. The organization has a six-point plan:

1. Place an assistant conductor who is American born with every major symphony orchestra in this country.
2. At least once during the season let him conduct on his own. In the interims train him to know music as well as the Europeans know it.
3. Use foreign conductors only as guest artists.
4. Play at least one American work on every program. There are similar rules in Great Britain, Italy, France and Germany.
5. Create a definite schedule of performance fees so the young American symphonist may get what is due him for his work.
6. Create a demand for American music in every possible way—by repetition, education and financial assistance to composers.

The musical element of the program was supplied by Ralph L. Kirkpatrick, harpsichordist, who played modern piano compositions. C.

Minneapolis

(*Continued from page 7*)

Kuechle. Nursery Rhymes by Pearl Curran, Evening Prayer in Brittany by Chaminade, and Capri by Basset were among the superior numbers. The orchestra under Mr. Lemay made much of Goldmark's In Springtime overture and not so much of Capriccio Italien of Tschaikowsky. A large audience warmly applauded Mrs. Patterson and the singers.

The final concert of the Apollo Club (William Mac Phail, conductor) was given in the Shubert Theatre on April 17. Virile tone, faultless diction, and delightful shading were the order of the evening. Old and new songs were presented, sacred and secular, solemn and gay, with fitting tone and style. Foote's Bugle Song was the epitome of graceful shading. Daniel Protheroe's Laudamus was sung in memory of the composer-conductor. Wilbur Evans, baritone, made an instant and emphatic hit with the audience. His Italian and German songs were enjoyed, but his English group was really appreciated. Earl Beatty played excellent accompaniments. John J. Beck and Elsie Wolfe Campbell, accompanists, shared in the favor of the audience. E. G. K.

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International Festival in Florence

(*Continued from page* 5)

ments without achieving really new and attractive sound effects.

The second chamber music concert, with its unhappily arranged program of eight pieces of this sort, evoked deadly boredom. But those who had not fled before the end were indemnified by the last number, a sinfonietta for strings, orchestrated by Lars-Erik Larssen, of Sweden, a work which contrasted so beneficently with the rest by virtue of agreeable invention and charming instrumentation that it achieved an extraordinary success—more perhaps than it deserved. The first chamber music evening too, closed with its best number played to decimated rows of listeners by the members of the Kolisch Quartet in masterly fashion. This was a charming string trio by the French composer, Jean Francais.

These two agreeable and effective pieces are certainly worth recommending, which is more than one could do with good conscience for any of the other works. None of them —neither a terribly noisy violin sonata by Jaroslav Jezek (Czech), nor the undistinguished quartets of the Frenchman Henri Martelli and the Austrian Leopold Spinner, nor the cantata of a young Swiss, Richard Sturzenegger, intentionally archaic, dabbling in old forms, but not disagreeable in sound —would improve on closer acquaintance.

Two Song Cycles Applauded

Vocal lyricism seems still to give a certain support to the crumbling fantasy of young composers. A song cycle with beautiful folk-lore texts by Slavko Osterc (Yugoslav) was warmly received; and so was another by Alban Berg's Austrian pupil, H. E. Apostel, being a very involved and Schönbergian setting of hyper-modern poems of Hans Joost.

How tremendous and immediately apparent is the contrast between mediocre music and the products of genuine talent, even in the realm of atonality, was vividly demonstrated by the profound effect of Alban Berg's Lyric Suite for string quartet which also was played (from memory) and most subtly interpreted by the Kolisch Quartet. But this suite, alas, was regarded by the more radical critics present as unsuitable for the program of such a festival, since it is already "out of date." Nevertheless, it seems to me that if these programs are really to present the best and the most worthy in the chamber music production of today, the jury must, in the interests of the public, occasionally fall back on those composers who have already stood the test.

The program of the one international concert of orchestral works, indeed, showed little that was new. A Rhapsody by Bartok, for violin and orchestra, written five years ago (played by Joseph Szigeti) does not present any more problems for discussion than Ravel's beautiful, vital and most effective piano concerto, written for the left hand alone, and performed by Paul Wittgenstein, who lost his right hand in the war. The Italian public was glad to make the acquaintance of this interesting artist, and it also applauded Honegger's Mouvement Symphonique, which was hitherto unknown here.

The Indispensable Riot

After these three eminently comprehensible and sympathetic works, we witnessed the riotous scenes which it seems are an unavoidable feature of the modern music festivals that take place in Italy. I still have a vivid recollection of how a very shrill voice shouted *"ora basta!"* in the middle of Artur Schnabel's piano sonata in Venice eight years ago and immediately found enthusiastic response; also how critics almost attacked each other bodily over Haba's quarter-tone music in Siena. This time the embattled public of the upper galleries aired its feelings during a Psalm by the very young Russian composer, Igor Markevitch.

This composer praises the Deity through the medium of a howling, piercing or whining soprano, which seeks to overcome, with the words of King David, an equally howling, screaming or whining orchestra. It is true that the listener had difficulty in deciding why the voice did not at long last resort to real singing. Notwithstanding this, Mr. Markevitch did not seem to be by any means one of the least gifted in the festival's group of composers; on the contrary, I would have been glad to have listened undisturbed to some of the remarkably intensive and suggestively mystical passages of that faith-inspired praise of the Lord.

But the Italians cannot see any fun in such assaults on Holy Writ, especially when they read in advance in the analytical program, how "in this work the composer has definitely freed himself from the requirements of æsthetics." And no respect for the artists or the eminent personalities present will keep them from showing their displeasure, as was proved by the recent crashing fiasco of two prominent national figures—Malipiero and Pirandello, authors of the opera, The Fable of the Changeling—in the presence of Mussolini in Rome.

A few words of comment are due to the interpreters. For the most part they stood on a high level: one admired them always; one was sorry for them at times, because of the difficulties presented by the unyielding musical material with which they had to deal. Hermann Scherchen conducted the orchestral concert, as well as the chamber orchestra when it played that favorably remembered Larssen sinfonietta. The rapid preparation of such unfamiliar contemporary music and an intensely subjective identification with it constitute his particular forte.

Joseph Szigeti, violinist, and Paul Wittgenstein, pianist, are high-ranking artists, and hardly require the praise which is, nevertheless, their due. Some nationalities, such as the Hungarians aand the Czechoslovaks, had sent remarkably weak interpreters of their own music to Florence. The Italian works for string chamber orchestra had been entrusted to the excellent Poltronieri Quartet, the rest to the Kolisch Quartet, which is incomparably fitted for just such tasks.

Among the various singers who were at the disposal of the festival, Madeleine Grey, a polyglot artist, combining highly cultivated song interpretation with the peculiar charm of the diseuse, enchanted her hearers, especially in some very attractive Spanish songs by Castelnuovo-Tedesco.

Large Attendance

The visitors to the festival, including the members of the Society as well as those foreigners who happened to be in Florence at the time, were numerous beyond all expectations, and they were full of praise for the arrangements by the Italian Section, which, aside from the concerts, provided a tea party in the Boboli Gardens, a beautiful reception at the Palazzo Vecchio, and other opportunities to make merry. But the members of the inner circle, the men who are responsible for the future of the Society, were not in a mood for merriment. At the final session of the Annual Conference, the invitation of the Czechoslovak government to hold the next festival at Carlsbad in September, 1935 (in connection with the foundation of the new International Society for Musical Education) was accepted. The festival is to consist of two opera premières, three orchestral and three chamber music concerts, and the Czechoslovakian section, in praiseworthy fashion, has this time renounced the privilege of including the much-discussed additional "national" concerts.

The international jury for 1933, as selected by the Conference, includes Vaclav Talich (Czechoslovakia), Josef Koffler (Poland), Desiré Defauw (Belgium), Edward Clark (Great Britain) and Hermann Scherchen, who in ordinary times would be regarded as a representative of Germany.

Hard Times Ahead

The Conference did not ignore the enormous difficulties which threaten not only the further development but even the further existence of the I. S. C. M. during future years. It becomes more and more laborious to raise the necessary means for the work of the national sections, for the international jury, and for the international festivals themselves. Membership fees are more and more in arrears, the one-time patrons of the Society drop out one by one, partly because their own fortunes have shrunk, partly because their interests have wandered elsewhere. The various countries, too, have become less generous with their invitations and the time may not be far off when the Society's committee will search in vain for a city that is willing and able to assume the local costs of a festival.

Internationalism at Low Ebb

More serious even than the financial difficulties are those of a political nature. The dropping out of so important an organ as Germany from the general body unsettles the entire balance of its activities, and other autarchistically inclined nations are already giving faint signs of a desire to secede. The root of the trouble is that the idea of internationalism has lost credit in the world; whatever the field of activity, it is difficult nowadays to plead for a world cause. So there remains to the members of the I. S. C. M. only the hope for an early return of normal conditions, in which the relations of the nations to each other will permit mutual respect and friendship to revive, and Art to recapture its supernational liberties. The beginning of this epoch is being awaited with impatience by all those who here in Florence were able at least to see the possibilities of mutual understanding between individuals, colleagues and friends, irrespective of nationality.

Vienna Opera and Concert Programs

(*Continued from page* 5)

Much fresher was the St. Matthew Passion, conducted with temperament and understanding for the Bach dramatic style. In this work Prof. Kabasta had as a model the standard set by the late Franz Schalk and lived up to it admirably. Herr Krotschka's exquisite playing of the viola da gamba was one of the highlights of the performance.

Elisabeth Schumann Sings Haydn

Impressive was the carefully prepared and inspired performance of Haydn's Seasons. This inspired late work of the first great symphonist, flooded with the bright sunshine of optimism, yet with the gigantic contours of Beethoven's shadow falling upon it, is played here all too seldom. This time the performance was adorned by the rich timbre of Elisabeth Schumann's voice. She sang the part of the young peasant girl with depth and intensity of feeling in the arias and with much playful grace in the ballad. Josef Manowarda, who is a veteran in oratorios of all sorts, performed with his usual confidence and dignity the part of Simon. The tenor, Louis van Tulden, who is new here, made a favorable impression.

An Italian-Swiss conductor, Signor Sajani, led the Vienna Symphony Orchestra rather unsuccessfully. If he possesses many virtues as a conductor, he failed to show them. The program was unfortunately chosen: an obscure Cherubini overture, Wagner's Siegfried Idyll, and one of the Haydn symphonies (in which the Viennese are especially critical). All the more welcome was Moriz Rosenthal's appearance as soloist in this concert, in the masterful, compact playing of Beethoven's E flat concerto. He saved the situation.

Feuermann's Colossal Success

This season was especially abundant in cellists of various ranks. Emanuel Feuermann may be classed with certainty among the two, at most three, world's greatest. His program, exclusively classic, was characterized by uncommonly fine taste. Works that are not usually heard mingled with the great standard pieces of cello literature. Glowing musicianship shone through the woven polyphony of Brahms' E minor sonata, Viennese elegance through the rhythms of Schubert's Arpeggione-sonata, and powerful individual fancy through the improvisations of Reger's sonata for cello alone. Bach's Andante (between the C major organ toccata and fugue) proved to be the best example of Feuermann's noble, heart-touching tone, and in Valentini's E major sonata the cellist exhibited such flashy velocity and facility as would have been exploited by another a whole evening long. It is Feuermann's inherent modesty and devotion to music as an art that made him avoid any such exhibitions. It was a musician's recital, by a musician for musicians. At the piano Feuermann's sister Sophie contributed to the success. As an ensemble, the pair is perfect.

Phyllis Kraeuter Heard as Soloist and with Quartet

Phyllis Kraeuter, cellist, has included in her April engagements a recital for the Woman's Club, Princes Bay, S. I., on April 6; 20, an appearance as soloist in Hartford,

PHYLLIS KRAEUTER

Conn., for the Hartford Choral Club in Bush Memorial Hall. For these two concerts she was accompanied at the piano by her sister, Leonore Kraeuter. On April 8 the Kraeuter String Quartet and Katherine Bacon, pianist, played for the MacDowell Club of New York. The program held the Dvorak quartet, op. 96, in F, Turina's La Oracion del Torero, Italian Serenade (Wolf) and the Schumann quintet, op. 44, in E flat. The members of the Kraeuter String Quartet are Karl Kraeuter, first violin; Edwin Ideler, second violin; Conrad Held, viola; Phyllis Kraeuter, cello.

Ignace Hilsberg Sails

Ignace Hilsberg, pianist, sailed from New York by the SS. Manhattan on April 25 for a concert tour in Europe and Russia.

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Press Comments

CHARLES WAKEFIELD CADMAN

A program made up of works of Charles Wakefield Cadman was the culminating event of the recent College of Emporia spring music festival at Emporia, Kans. The composer was featured in his own music.

The Emporia Gazette's account was in part as follows: "Daniel A. Hirschler, dean of music at the college and director of the festivals, has arranged and directed hundreds of fine programs during his twenty years in Emporia but none has been more enjoyable than the all-Cadman concert which brought the twentieth spring festival to a close. Charles Wakefield Cadman, himself, distinguished composer and pianist, was the star performer."

The report goes on to list the first numbers—three excerpts from the Thunderbird Suite played by the College of Emporia Orchestra, one of which (Wolf Dance) had to be repeated; and a group of Cadman songs, sung by Clyde Neibarger, tenor, with Cadman at the piano.

"The third group on the program was presented by Mr. Cadman himself, who played the *andante desideria* and *allegro con fuoco* from his own A major piano sonata, a composition full of grace and melody that delighted the audience. As an extra number Mr. Cadman played To a Vanishing Race, which uses an old Navajo air as its theme."

The Gazette continues by reviewing the Vesper a Cappella Choir's performance of In Pride of May, The Wind of March (dedicated to the choir), and, at Cadman's request, some music of other composers. "The first half of the program was brought to a close by a colorful two-piano number, Dark Dancers of the Mardi Gras, played by Mr. Cadman and Thelma Pyle, a brilliant young Emporia pianist and a student at the College of Emporia.

"The second half of the concert brought all the singers and players together for a most interesting and impressive performance, a Cadman cantata, The Father of Waters. The cantata, which traces both the history and the course of the Mississippi, contains many lovely chorus and solo numbers and its presentation by the festival orchestra and chorus, with the composer at the piano and with Lloyd Bender and Dorothy Davis, of the College of Emporia, and Mr. Neibarger as soloists, was a delightful event. It held the audience in absorbed silence, punctuated by bursts of applause, for forty-five minutes and at its close the crowd sat without stirring, hoping for more, until Mr. Hirschler dismissed them. The Father of Waters is full of memorable rhythms, appealing melodies and breath-taking climaxes, and the chorus, the orchestra and the soloists made the most of them."

EDWIN ORLANDO SWAIN

The Providence (R. I.) Journal of April 4, in its review of the appearance of Edwin Orlando Swain, baritone, with the Providence Symphony Orchestra the previous night, comments as follows on his singing of Wotan's Farewell in Wagner's Die Walküre: "Mr. Swain, admired by this public, was in excellent voice and gave a most artistic and convincing rendition of Wotan's Farewell, his rich and resonant voice being clearly heard through and over the contrapuntal fabric of the orchestra, which was most eloquent in its artistic background. This number compared favorably with the performance one might hear from far more experienced orchestras than this. Mr. Swain was recalled four times by very hearty applause."

SYLVIA LENT

Among the engagements fulfilled by Sylvia Lent during March were concerts in Charlotte, N. C., and Portland, Me. After the first, the Charlotte News said: "Miss Lent ranks with the greatest American violinists. Throughout the program she evidenced not only a stupendous technic, but a vigor of tone and style amazing in so youthful a performer.". The Charlotte Observer: "There is not a contemporary artist in the world, of her sex and age, who can equal her as complete master of the violin. Her tone interpretation is astonishing and her technic brilliant. Like a great actress translating a character rôle, she interpreted each of her selections in a manner that made the audience thoroughly understand even the mood of the composer."

Following the Portland recital, the Press Herald of that city carried: "Sylvia Lent wove a spell of enchantment over her audience. Miss Lent's music was a study in simple perfection. Great beauty pervaded her entire performance, beauty of tone, conception and style. Unpretentious in manner, yet she had all the claims to greatness. Her flawless technic, her complete understanding of the work in hand, the command of musical style, these were her attributes. Perfect intonation and amazing cleanness of execution were hers. And above all, relaxation. The reaction of her relaxation upon the audience was interesting to note. It took very few phrases of playing before the listeners had abandoned themselves to the sheer beauty of tone and phrases, and had ceased to pass judgment upon the performer. She had already established her supremacy in the minds of her hearers. She is young, slim and exceedingly attractive. Her attitude never calls attention to herself, but entirely to the music she is bringing. She is grave in manner and straightforward."

PAUL ALTHOUSE

When Paul Althouse sang Pinkerton in Madam Butterfly with the Metropolitan Opera in Philadelphia on March 20, the press of the city gave him commendation. The Philadelphia Evening Bulletin said: "Althouse was in excellent voice, his resonant tenor being used with more fluency and modulation of tone than in former seasons, his part in the duet with Mme. Rethberg which closes the first act—the dramatic O Quanti Occhi Fisi (Oh, Kindly Heavens)—being admirably sustained, this favorite number bringing the curtain down to appreciative applause."

Philadelphia Record: "Paul Althouse sang well as Pinkerton, giving a highly creditable performance of a rôle that is rather brief in scope than that allotted to most leading tenors in Italian opera." Philadelphia Evening Public Ledger: "Paul Althouse gives as Pinkerton an acceptable rendering of this perhaps most ungrateful of all principal tenor rôles."

RICHARD CROOKS

Richard Crooks sang his final performance of the season in Massenet's Manon at the Metropolitan Opera House, March 31. Leonard Liebling wrote in the New York American: "He scored anew with his fine voice, facile and engaging delivery and youthful and dashing appearance. His lovely singing of the 'Dream' brought him a resounding ovation."

CONSTANCE CLEMENTS CARR

Constance Clements Carr, lyric soprano, gave a recital on April 4 in Grand Haven, Mich. One of the local critics commenting on the concert wrote: "Her voice is characterized by full, well rounded tones, remarkably sweet in the upper registers and capable of tremendous power for one of her stature and age. Her interpretations were fresh and stimulating with enunciation clear and unaffected." Miss Carr's program consisted of Italian, French and American compositions. She is a singer from the studio of Leon Carson of New York and Nutley, N. J.

FRANCES HALL and RUDOLPH GRUEN

The College-Community Concert-Lecture Course of Meadville, Pa., presented Frances Hall and Rudolph Gruen in a two-piano recital in February. Commenting on the event, the Campus, a Meadville newspaper, said: "Miss Hall and Mr. Gruen especially excelled in their classical numbers, although a number of the modern arrangements and compositions met with warmest applause. Their last scheduled number was one of these, the Rakoczy March, arranged by Ernest Hutcheson, and brought such a response that the pianists played three additional numbers—Mr. Gruen's arrangement of Mendelssohn's On Wings of Song, a three-in-one Chopin study, arranged by Guy Maier, in which Miss Hall played the Butterfly etude, Mr. Gruen the Black Key etude, and reversing the parts played them together—and finally Bach's two-part invention in C major.

"The recital was more mechanically perfect than one is often privileged to hear, and did not lose warmth and sympathy because of its technical qualities." The same reviewer also remarked that Miss Hall and Mr. Gruen proved themselves "all that advance information had promised them to be in the way of capable pianists."

ALVIN RUDNITSKY

Alvin Rudnitsky, eleven-year-old violinist, who studies with Frederick Hahn at the Philadelphia Academy of Music, made his début in recital in the foyer of the Academy of Music, Philadelphia, on April 4.

Commenting on his performance, Samuel L. Laciar wrote in the Philadelphia Public Ledger: "Young Rudnitsky played a formidable program for a person of twice or thrice his age, not only in its difficulty, but also in the matter of sheer physical endurance. The first thing which impressed itself upon the listeners was his extraordinary technical equipment; the second his remarkable poise before an audience, especially in his first important public appearance. His command of the finger board is remarkably accurate and his tone large and relatively free from flaws.

"As to interpretation, Master Rudnitsky's readings were doubtless those of his teacher (and he has been very well taught), for certain things which he did would be impossible upon his own initiative for any child of eleven years. All that can be postively asserted at the present time is that his seems to be a most unusual talent and, granted careful instruction, which he certainly seems to have had up to the present time, and an absence of exploitation, he should go far as a concert violinist."

The Philadelphia Inquirer: "Master Rudnitsky made a flying start toward a career as violin virtuoso and musician. He is truly one of the rarely gifted of Philadelphia's sons. His tone is warm and rich, and he possesses that indefinable something which, beyond the notes, makes the music alive and expressive, a quality which cannot be taught. He has an amazing technic for his years, and genuine feeling for his music. With these qualities he held his audience spellbound last night—these and his dignified deportment, which, with a natural and unaffected personality, made his audience like him, as well as pay tribute to his talent."

The Philadelphia Bulletin: "Outbursts of applause were well-earned, the gifted boy displaying a commendable technic and musical insight that, notwithstanding his youth, pronounced him a virtuoso of no mean distinction."

The Philadelphia Record: "His tone is richly varied, capable of warmth or delicate brilliance, as the music demands."

MIRIAM MARMEIN

Miriam Marmein recently gave a dance recital in the Repertory Theatre, Boston. The Boston Evening American's review of the event said: "Miss Marmein's numbers were well conceived and executed. She is a master of pantomime."

The Boston Post: "Miriam Marmein proved a dancer of exceptional worth. Her work is clean-cut and intelligent. She gives to her work a lilting, life-like quality that marks her as an artist distinctly herself."

The Boston Evening Transcript: "Miss Marmein's method is a compromise between obvious symbolism and the presentation of abstract design. In other respects, her scheme of program shows a distinct break with modernism and represents a concession to popular expectations. At the same time, it gives proof that all the innovations projected in recent years by those who have dared to experiment have not been in vain. Miss Marmein discloses much originality in experimentation herself; her contribution on the side of humor is quite individual."

ELVIRA HELAL

Elvira Helal, artist-pupil of Edith W. Gaudenzi of New York, sang Nedda in Pagliacci in Norfolk, Va., last month. The Norfolk Ledger-Dispatch said: "In Pagliacci, Nedda was sung by Elvira Helal, a young woman with a young and fresh voice of notably good quality which she used admirably."

Kahn's Estate Goes to His Children

The will of Otto H. Kahn, banker and patron of arts, has been filed for probation. His entire estate, except a few minor cash bequests, goes to his four children in equal shares. No legacy is assigned for Mrs. Kahn because provision already has been made. However, it is stipulated that she may borrow up to $25,000 from the estate at four per cent.

France Decorates Georges Barrère

Georges Barrère, flutist and conductor, has been decorated by France with the Order of the Chevalier of the Legion d'Honneur. Mr. Barrère was born in France but has lived in this country for the past twenty-nine years and is now an American citizen. The decoration was given to him in recognition of his services in behalf of French music in America.

Gruen Arrangements to Be Published

Two of Rudolph Gruen's two-piano transcriptions are soon to be published. They are Mendelssohn's Song Without Words and Moszkowski's Valse Brilliant in E.

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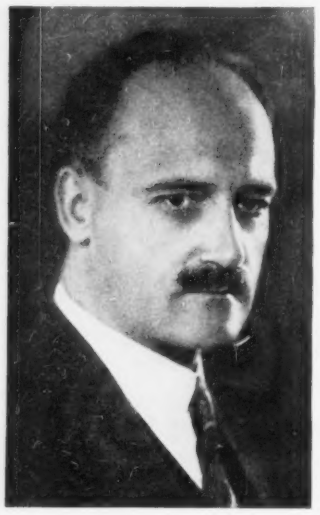
Edwin Hughes' Summer Master Class for Pianists

Beginning on July 9 and running six weeks, to August 18, Edwin Hughes will hold his eighteenth annual summer master class for pianists, teachers and students in New York City. The Hughes New York master classes have been conducted each summer, without a break in their continuity, since the first one in 1917. They have been attended by representatives from practically every state in the Union.



EDWIN HUGHES

The summer course consists of a combination of class sessions, lectures, private lessons and recitals, comprising thirty sessions in all for each student taking the full course. In addition, Jewel Bethany Hughes, in charge of music instruction at the Todhunter School in New York, will conduct a course in the group training of children.

The courses are laid out along the most advanced lines of modern education as applied to the study of the piano. The classes are open to auditors as well as players. Certificates are to be given at the close of the summer master class to those students who satisfactorily complete the full course of class and private lessons.

One free scholarship for the full course will be offered in open competition by Mr. Hughes to pianists who have not already studied with him. Particulars regarding this scholarship may be obtained by writing Mr. Hughes' secretary. The scholarship is to be awarded on the basis of excellence in performance.

The concert activities of Hughes pupils include over forty recitals in the principal concert halls of New York City in recent seasons, as well as numerous recitals elsewhere. Hughes pupils have appeared as soloists with orchestra in New York twenty-two times, and have also played with the Detroit Symphony, Minneapolis Symphony, Cleveland, Havana Philharmonic, St. Louis Worth Symphony and other orchestras. Several of his professional pupils have toured Europe, playing in Germany, Austria, Hungary, France, Holland and England. Twice Hughes students have been national first prize winners in the National Federation of Music Clubs' Biennial Contest for Young Artists. They have appeared in numerous concerts of chamber music, as accompanists to eminent singers and violinists, and in important radio broadcasts.

As directors of music and leading members of the faculties of many of the prominent educational institutions in America, including universities, colleges and schools of music, pupils of Edwin Hughes are to be found in nearly every state in the country.

The following is a partial list of educational institutions where Hughes pupils are at present engaged as members of the faculty: Juilliard School of Music, Eastman School of Music, Peabody Conservatory, Columbia University, Vassar College, Smith College, Ohio Northern University, University of Oregon, University of Georgia, University of Utah, Texas Christian University, Drake University, Phillips University, Washington College of Music, South Carolina State College for Women, Wesleyan College, Columbia College, Converse College, Meredith College, Salem College, Andrews College, MacDonald College, Hastings College, Whitman College, Centenary Collegiate Institute, California State Teachers College, North Dakota State Teachers College, Birmingham Conservatory, Fort Worth Conservatory, Amarillo Conservatory, Arizona School of Music, Brewton-Parker Institute, Millbrook School and Emma Willard School. A number occupy posts as supervisors and teachers of public school music and others hold positions at radio stations in New York City and elsewhere.

Besides his activities in New York City, Mr. Hughes has held master classes and given lecture-demonstrations at the University of Minnesota, Washington College of Music, South Carolina State College for Women (Winthrop College), Fort Worth Conservatory, Judson College and Flora MacDonald College; in St. Paul for the Minnesota Music Teachers Association; at Columbia College for the South Carolina Music Teachers Association; in Lubbock, Tex., for the South Plains Music Teachers Association; in Detroit, Mich., and in Houston, Tex.

He is the author of numerous articles on musical subjects in American and foreign periodicals, and was formerly editor-in-chief of piano music for G. Schirmer. His editions include a large number of the important compositions for piano, and mark, in many cases, the first publication of these works in America.

Studio Notes

BERTA GERSTER GARDINI

As a result of their first appearance, the Gerster-Gardini Singers prepared, under the personal direction of Berta Gerster-Gardini, another tabloid performance of Der Freischütz. This was presented at the International House, New York, on April 10 when the libretto was sung in English. The performance had an added feature in the appearance of Verna Carega in her act, Sophisticated Lady, in which she is currently billed at the Merry Go Round, a New York night club. The entire evening was for the benefit of the Etelka Gerster Scholarship Fund.

Other pupils' activities of Mme. Gardini's New York studio include the engagement of Lillian Odze as soloist to sing at two weddings. Olga Janes is the little Gypsy Singer at a prominent Brooklyn night club.

ESTELLE LIEBLING

Among the artist-pupils of Estelle Liebling fulfilling engagements, Joseph Macaulay, baritone, has one of the leading parts in the new Shubert show Gypsy Love. Fred Hoffman is understudying Leonard Ceeley's part in the same show, and Ralph Hunsecker is also a member of the cast.

Helene Eck, soprano, has been engaged by the Shuberts for the St. Louis (Mo.) Municipal Opera Company. Miss Eck has returned from a tour of Artists and Models on the road in the leading part.

Rosemarie Brancato, coloraturo soprano, is preparing for her recital in Kansas City, Mo., on May 1. Dorothy Miller, soprano, is singing on the Palm Olive Hour every Tuesday evening over Station WEAF.

Verna Osborne, soprano, has been signed by NBC Artists Service for two years as a result of her first New York recital. Miss Osborne is also under contract at WOR and broadcasts eight times weekly. John Dunbar, tenor, sang for the Kraft's Hour over Station WEAF on April 19. He has also been signed for the same program on May 19. Ann Yardley, soprano, was one of the soloists at the Paul Whiteman concert held in the Hotel Biltmore on April 1.

Anne Roselle, dramatic soprano, on tour with the San Carlo Opera Company, appeared as Madama Butterfly and Elsa in San Francisco.

Beatrice Belkin, coloratura soprano, and Celia Branz, contralto, are now on tour with Roxy and His Gang. They were heard at the Paramount Theatre in New York City the week beginning April 5 and at the Paramount Theatre in Brooklyn during the week of April 12.

MUSIC-EDUCATION STUDIOS

Dorothy Teitsworth, pianist and dancer, and Frances Yerkes, cellist and singer, shared the April 18 program presented by the Music-Education Studios, New York, of which the Misses Gibbes and Hopkins are directors. A large audience applauded the young women. Ada Yerkes played the accompaniments. Children of all ages as well as senior observers were present. Miles Dreskel and a string quartet appeared at the Music-Education Studios on April 26. F. W. R.

AUGUSTA COTTLOW

Nina Gunin, pianist, artist-pupil of Augusta Cottlow, recently appeared at a Soloists' Musicale held at the Gunin Studios, New York. Miss Gunin played with broad and glowing tone and skillful management of mechanical aspects. She was heard in pieces by Chopin, Moussorgsky-Rachmaninoff, Liszt and Lecuona. D.

VIRGINIA CASTELLE

Virginia Castelle of Baltimore, Md., recently directed and staged a performance of Bach's Coffee Cantata for the Baltimore Civic Opera. The three characters were all taken by singers from the studio of Mrs. Castelle, Helen Stokes, soprano, Clement Andrews, tenor, and Douglas R. Biddison, baritone. Mrs. Castelle was at the piano. Another production given the same evening was Swing Low, an opera by Emmanuel Wad, after the stage play by Elmer Greensfelder. Two of Mrs. Castelle's artist-students were in the cast, Mr. Biddison and Elsie Craft, soprano.

Other vocalists under Mrs. Castelle's guidance also have been active. Elsa Baklor appeared in Washington, D. C., Pittsburgh, Pa., and Wilmington, Del., in costume recital. She was reengaged in each city. Henrietta Kern, soprano, is fulfilling many local engagements. Letitia Shenk is soloist at prominent churches and temples in Baltimore and also appears with the Baltimore Little Theatre Group. She sang the leading rôle in Iolanthe.

Hilda Burke recently sang four performances in one week. Aida, Nedda, and two appearances as Micaela in Carmen. She also offered three concerts in four days, two in Washington, the other in Baltimore; and returned to sing Elsa in Lohengrin. She is coaching new programs for concert engagements in Belgium, France and Austria.

GUSTAVE L. BECKER

The studio musicale given by Gustave L. Becker in Steinway Hall, New York, on April 14, brought Etta Beigel, pianist (who performed her teacher's polonaise so well that she had to repeat it), Marion Berg and Samuel Diamond. Vocal items were contributed by Blanche Mehring, soprano, and Augustus Post, reader and baritone. He read The Witch Song (Wildenbruch) with accompanying music for piano by Schillings, played by Mr. Becker, and later added two songs by Becker. The studio was crowded.

JOHANNES ADLER-SELVA

Gustavo Carrasco, Cuban tenor, made his recital début at The Barbizon, New York, on April 22. His program contained numbers in five languages. He is an artist-pupil of Johannes Adler-Selva of New York. Another artist from Prof. Adler-Selva's studio is Greta Skoog, mezzo-soprano, who has been singing Amneris in Aida and Ortrud in Lohengrin at the New York Hippodrome.

DOLORES HAYWARD

Jack Finestone, pianist, and Beatrice Rodick, pianist-composer, are to collaborate in an appearance at the Madrigal Society musicale, Great Northern Hotel, New York, on April 29. Miss Rodick's suite for two pianos will enlist the aid of Dolores Hayward at the second piano. Both are artist-pupils of Miss Hayward.

ENRICO ROSATI

Rose Tentoni, artist-pupil of Enrico Rosati of New York, has been engaged to sing with the Duluth (Minn.) Civic Symphony Association on May 18. Following this, she has also been invited to give a concert in Ibbings, Minn. Miss Tentoni is a native of Minnesota.

LOUIS PERSINGER

Guila Bustabo, young violinist, artist-pupil of Louis Persinger, has been engaged to play with the Boston Symphony Orchestra next season.

IDA HAGGERTY-SNELL

Artist-pupils from the Ida Haggerty-Snell Studio, New York, are frequently heard in public, including church, concert and club programs. Collins Bain, vocalist, was guest singer recently for the Writer's Club, Hotel Bossert, Brooklyn, N. Y.

Shuk to Lead Civic Orchestra

Lajos Shuk, conductor of the Arad (Rumania) Symphony Orchestra, has arrived in America, and will conduct the New York Civic Orchestra in three concerts, as follows: May 2, Metropolitan Museum of Natural History, New York, the program consisting of overture to Midsummer Night's Dream (Mendelssohn); symphony No. 5, (Beethoven); Six Rumanian Dances (Bartok); scenes from Rosenkavalier, (R. Strauss), and Polka, Tritsch Tratsch (Johann Strauss). May 5, repetition of same program at the Brooklyn Museum of Arts; and May 5, Children's Concert, presenting Debussy's Petite Suite and The Elephant (Saint-Saëns).

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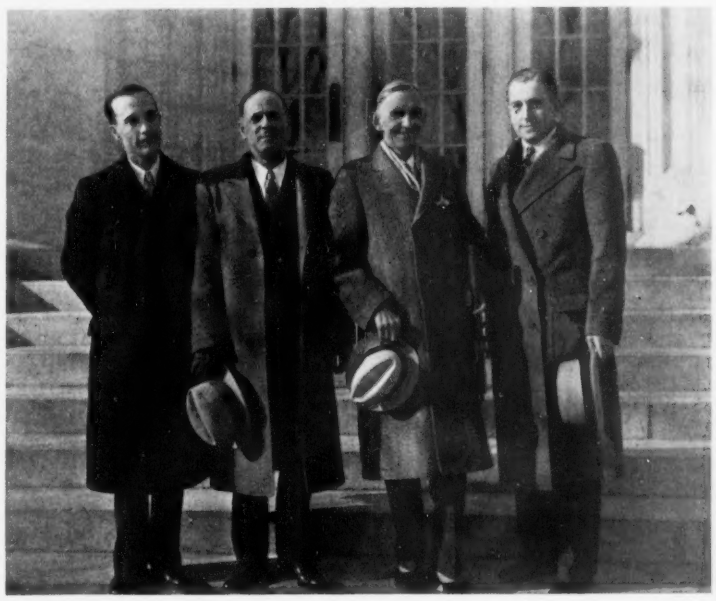
OSCAR WAGNER,
assistant dean of the Juilliard School of Music, New York, has returned from an Easter vacation spent in Bermuda.

HAROLD DAHLQUIST,
baritone, has gone to Honolulu for the summer months. There he will give a series of concerts and teach at the Punuhou Music School. In September Mr. Dahlquist returns to Europe for a concert tour.

MAX LORENZ,
tenor of the Metropolitan Opera, stages an impromptu performance aboard the SS. Roma. The trumpeters include Mrs. Lorenz and Mr. Doman, Elisabeth Rethberg's husband.

(At right.)
HOFMANN AS A CABALLERO.
Josef Hofmann is shown at the San Angel Inn in Mexico. The three ladies are Mrs. Hofmann; the wife of a Mexico City physician; and Mme. Cahaset, niece of the owner of the inn.



CHARLES WAKEFIELD CADMAN (second from right)
at the recent festival of the College of Emporia, Emporia, Kans., where an all-Cadman program was given. With the composer are (left to right) Clyde Neibarger, tenor, a soloist in The Father of Waters; Dean Daniel A. Hirschler, who conducted the work; and William O. Just, concertmaster, the leader of part of the other performances. Mr. Cadman was featured as pianist as well as composer. (Photo by Albert Cornwell.)

MEMBERS OF THE 1934 GRADUATING CLASS, AMERICAN ACADEMY OF DRAMATIC ARTS, NEW YORK CITY.

DR. WALTER HENRY HALL,
conductor of the Columbia University Chorus, will present Handel's oratorio Samson, on April 30 in the Riverside Church, New York. Soloists are Ruth Shaffner, soprano; Edna Mampell, contralto; Franz Trefzger, tenor; Kenyon Congdon, baritone. Charles H. Doersam is organist; F. Lorenz Smith, concertmaster.

CLARITA MARTIN,
Spanish dancer, now on a tour of the West Coast, which ends with two performances at the Philharmonic Auditorium in Los Angeles.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

BARRERE — SALZEDO — BRITT

**Will Appear in Joint Recital at Town Hall, New York,
on Tuesday Evening, May 8**